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PARADISE REGAIN'D.

A

P O E M,

I N

F O U R B O O K S.

To which is added

S A M S O N A G O N I S T E S:

A N D

P O E M S upon S E V E R A L O C C A S I O N S.

T H E A U T H O R

J O H N M I L T O N.

A N E W E D I T I O N,

With N O T E S of various A U T H O R S,

By T H O M A S N E W T O N, D. D.

L O N D O N:

Printed for J. and R. T O N S O N and S. D R A P E R in the *Strand*.

M D C C L I I.

PARA HISE REG. AINID

BIBLIOTHECA
REGIA
MONACENSIS

M DCC LXX

P R E F A C E.

IT hath been recommended to me by some great persons, as well as by several friends, to complete the edition of Milton's poetical works: for tho' the Paradise Lost be the flower of epic poesy, and the noblest effort of genius; yet here are other poems which are no less excellent in their kind, and if they have not that sublimity and majesty, are at least equally beautiful and pleasing to the imagination. And the same method that was taken in the publication of the Paradise Lost, is pursued in this edition of the Paradise Regain'd and other poems, first to exhibit the true and genuin text according to Milton's own editions, and then to illustrate it with notes critical and explanatory of various authors. Of the Paradise Regain'd and Samson Agonistes there was only one edition in Milton's life-time, in the year 1671; and this we have made our standard, correcting only what the author himself would have corrected. Dr. Bentley pronounces it to be without faults, but there is a large table of Errata at the end, which instead of being emended have rather been augmented in the following editions, and were never corrected in any edition that I have seen before the present. Of the other poems there were two editions in Milton's life-time, the first in 1645 before he was blind, and the other with some additions in 1673. Of the Mask there was likewise an edition publish'd by Mr. Henry Lawes in 1637: and of the Mask and several other poems there are extant copies in Milton's own hand writing, preserved in the library of Trinity College in Cambridge: and all these copies and editions have been carefully collated and compared together, the differences and variations are noted, and even the poet's corrections and alterations in his Manuscript are specified for the satisfaction of the curious critical reader. The Manuscript indeed hath been of singular service in rectifying several passages, and especially in the Sonnets, some of which were not printed till many years after Milton's death, and were then printed imperfect and deficient both in sense and meter, but are now by the help of the Manuscript restored to their just harmony and original perfection. From the Manuscript too we have given the plan of Paradise Lost, as Milton first designed it, in the form of a tragedy, and likewise

P R E F A C E.

likewise the subjects which he had sketched out for other tragedies, whether with an intention ever to finish them or not we cannot be certain. They were printed before in the Historical and Critical Life of Milton prefixed to his prose works by the learned and ingenious Mr. Birch, who is continually adding something new to the stock of learning: but it was judged proper to reprint them from the Manuscript in this edition, as they bear a nearer relation to the author's poetical works.

The notes, as upon the Paradise Lost, so likewise upon the Paradise Regain'd and other poems, are of various authors and of various kinds: but these, excepting only a few, were never printed before, and have therefore novelty to recommend them, as well as some names of the first rank and greatest eminence in the republic of letters. The truth of my assertion will be fully justify'd by mentioning only the names of Mr. Warburton and Mr. Jortin, who while they are employ'd in writing the most learned and elaborate defenses of religion, yet find leisure to cultivate the politer arts, and to promote and improve both in themselves and others a classical taste of the finest authors: and whatever may be the success, I can never repent of having engaged in this undertaking, which hath given me so many convincing proofs of their friendship and kindness, and at the same time hath happily conjoined (what perhaps might never else have been joined together) my studies and my name with theirs. I am equally obliged too to Mr. Thyer for the continuation of his friendly assistance; and the reader will find the same good sense, and learning, and ingenuity in these, as in his former remarks upon the Paradise Lost. And now he hath gone thro' Milton's poetical works, I hope he will do the same justice to another of our greatest English poets, and gratify the public with a complete edition of Spenser's works, or at least with his equally learned equally elegant observations upon them. I would not be understood by this to disparage in the least Mr. Upton's intended edition, or Mr. Sympson's, who is my friend, and hath kindly assisted me in this edition, as well as in that of the Paradise Lost. Mr. Upton is certainly a man of great learning, and so likewise is Mr. Sympson, and particularly well read in our old English authors,

P R E F A C E.

authors, as appears from his share in the late excellent edition of Beaumont's and Fletcher's works: but I know no man, who hath a juster and more delicate taste of the beauties of an author than Mr. Thyer, or is a greater master of the Italian language and Italian poetry, which in Spenser's time was the study and delight of all the men of letters, and Spenser himself hath borrowed more from that source than from almost any other, and sometimes hath translated two or three stanza's together. Mr. Richardson likewise hath continued his good offices, and communicated his comment upon Lycidas and his marginal notes and observations upon the other poems, together with a very fine head of Milton done by his father after a drawing of Cooper: and both the Richardsons father and son deserve the thanks of all lovers of the sister arts, for their instructive essays on painting, as well as for several ingenious remarks on Milton. I had the honor of all these for my associates and assistants before, but I have been farther strengthen'd by some new recruits, which were the more unexpected, as they were sent me from gentlemen, with whom I never had the pleasure of a personal acquaintance. The reverend Mr. Meadowcourt, Canon of Worcester, in 1732 published a Critical Dissertation with notes upon the Paradise Regain'd, a second edition of which was printed in 1748; and he likewise transmitted to me a sheet of his manuscript remarks, wherein he hath happily explained a most difficult passage in Lycidas better than any man had done before him. The reverend Mr. Calton of Marton in Lincolnshire hath contributed much more to my assistance: he favor'd me with a long correspondence; and I am at a loss which to commend most, his candor as a friend, or his penetration and learning as a critic and divine. Besides all these helps I have pickt out some grain from among the chaff of Mr. Peck's remarks, and have gleaned up every thing which I thought might any ways be useful towards illustrating our author; and in the conclusion have added an index of the less common words occasionally explained in the notes.

The Latin poems I cannot say are equal to several of his English compositions: but yet they are not without their merit; they are not a Cento like most of the modern Latin poetry; there is spirit, invention,
and

P R E F A C E.

and other marks and tokens of a rising genius; for it should be considered, that the greater part of them were written while the author was under twenty. They are printed correctly according to his own editions in 1645 and 1673; and as they can be read only by the learned, there is the less occasion for any notes and observations upon them. Some few are added, which were thought no more than necessary. --- But it is time to have done with these things, and to apply to other works, more important and more useful, if the execution prove answerable to the intention.

December 31, 1751.



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P A R A-



F. Hayman inv: et del:

J. S. Müller Sculp:

Paradise Regain'd.

THE
FIRST BOOK
OF
PARADISE REGAIN'D.

B

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PARADISE REGAIN'D

PARADISE REGAIN'D.

B O O K I.

I WHO ere while the happy garden fung,
By one man's disobedience lost, now sing
Recover'd Paradise to all mankind,

By

Milton's *Paradise Regain'd* has not met with the approbation that it deserves. It has not the harmony of numbers, the sublimity of thought, and the beauties of diction, which are in *Paradise Lost*. It is composed in a lower and less striking style, a style suited to the subject. Artful sophistry, false reasoning, set off in the most specious manner, and refuted by the Son of God with strong unaffected eloquence, is the peculiar excellence of this poem. Satan there defends a bad cause with great skill and subtlety, as one thoroughly versed in that craft;

Qui facere assuerat

Candida de nigris, et de candentibus atra.

His character is well drawn. *Jortin.*

1. *I who ere while &c*] Milton begins his *Paradise Regain'd* in the same manner as the *Paradise Lost*; first proposes his subject, and then invokes the assistance of the Holy Spirit. The beginning *I who ere while &c* is plainly an allusion to the *Ille ego qui quondam &c* attributed to Virgil: but it doth not therefore follow, that Milton had no better taste than to conceive these lines to be genuine. Their being so well known to all the learned was reason sufficient for his imitation of them, as it was for Spenser's before him:

Lo, I the man, whose Muse whilecom did mask,
As time her taught, in lowly shepherds weeds,
Am now enforc'd a far unfitter task,
For trumpets stern to change mine oaten reeds
&c.

2. *By one man's disobedience*] The opposition of *one man's disobedience* in this verse to *one man's obedience* in ver. 4. is somewhat in the style and manner of St. Paul. Rom. V. 19. *For as by one man's disobedience many were made sinners; so by the obedience of one shall many be made righteous.*

3. *Recover'd Paradise*] It may seem a little odd at first, that Milton should impute the recovery of Paradise to this short scene of our Saviour's life upon earth, and not rather extend it to his agony, crucifixion &c; but the reason no doubt was, that *Paradise regain'd* by our Saviour's resisting the temptations of Satan might be a better contrast to *Paradise lost* by our first parents too easily yielding to the same seducing Spirit. Besides he might very probably, and indeed very reasonably, be apprehensive, that a subject so extensive as well as sublime might be too great a burden for his declining constitution, and a task too long for the short term of years he could then hope for. Even in his *Paradise Lost* he expresses

B 2

his

By one man's firm obedience fully try'd
 Through all temptation, and the tempter foil'd 5
 In all his wiles, defeated and repuls'd,
 And Eden rais'd in the waste wilderness.

Thou Spirit who ledst this glorious eremite
 Into the desert, his victorious field,
 Against the spiritual foe, and brought'st him thence 10
 By proof th' undoubted Son of God, inspire,

As

his fears, lest he had begun too late, and lest
an age too late, or cold climate, or years should
have damp'd his intended wing; and surely he
 had much greater cause to dread the same now,
 and be very cautious of launching out too far.

Thyer.

It is hard to say whether Milton's wrong notions in divinity led him to this defective plan; or his fondness for the plan influenced those notions. That is whether he indeed supposed the redemption of mankind (as he here represents it) was procured by Christ's triumph over the Devil in the wilderness; or whether he thought that the scene of the desert opposed to that of Paradise, and the action of a temptation withstood to a temptation fall'n under, made *Paradise Regain'd* a more regular sequel to *Paradise Lost*. Or if neither this nor that, whether it was his being tired out with the labor of composing *Paradise Lost* made him averse to another work of length (and then he would never be at a loss for fanciful reasons to determin him in the choice of his plan) is very uncertain. All that we can be sure of is, that the plan is a very unhappy one, and defective

even in that narrow view of a sequel, for it affords the poet no opportunity of driving the Devil back again to Hell from his new conquests in the air. In the mean time nothing was easier than to have invented a good one, which should end with the resurrection, and comprise these four books, somewhat contracted, in an episode, for which only the subject of them is fit. Warburton.

7. *And Eden rais'd in the waste wilderness.*] There is, I think, a particular beauty in this line, when one considers the fine allusion in it to the curse brought upon the Paradisiacal earth by the fall of Adam, ---- *Cursed is the ground for thy sake ----- Thorns also and thistles shall it bring forth.* Thyer.

8. *Thou Spirit who ledst this glorious eremite*] The invocation is properly address'd to the Holy Spirit, not only as the inspirer of every good work, but as the leader of our Saviour upon this occasion into the wilderness. For it is said Mat. IV. 1. *Then was Jesus led up of the Spirit into the wilderness, to be tempted of the Devil.* And from the Greek original *ἐρημος* the desert, and *ἐρημίτης* an inhabitant of the desert,

As thou art wont, my prompted song else mute,
 And bear through highth or depth of nature's bounds
 With prosp'rous wing full summ'd, to tell of deeds
 Above heroic, though in secret done, 15
 And unrecorded left through many an age,
 Worthy t'have not remain'd so long unfung.

Now had the great Proclamer, with a voice
 More awful than the sound of trumpet, cry'd

Re-

desert, is rightly formed the word *eremite*, which was used before by Milton in his *Paradise Lost* III. 474.

Embryo's and idiots, *eremites* and friers:

and by Fairfax in his translation of Tasso, Cant. 11. St. 4.

Next morn the bishops twain, the *eremite*:
 and in Italian as well as in Latin there is *eremita*, which the French, and we after them, contract into *hermite*, *hermit*.

13. --- of nature's bounds] To which he confines himself in this poem, not as in *Paradise Lost*, where he soars above and without the bounds of nature. VII. 21. *Richardson*.

14. With prosp'rous wing full summ'd,] We had the like expression in *Paradise Lost* VII. 421.

They summ'd their pens——

and it was noted there that it is a term in falconry. A hawk is said to be full summ'd, when all his feathers are grown, when he wants nothing of the *sum* of his feathers, cui nihil de *summa* pennarum deest, as Skinner

says. There was therefore no occasion for reading as some body proposed,

With prosp'rous wing full plum'd.

14. ——— to tell of deeds

Above heroic,] Alluding perhaps in the turn of expression to the first verse of Lucan,

*Bella per Emathios plusquam civilia campos,
 Jusque datum sceleri canimus.* *Thyer*.

19. ——— cry'd

*Repentance, and Heav'n's kingdom nigh at hand
 To all baptiz'd:]* John preached repentance and the approach of Christ's kingdom. Ask — to whom? and the answer is — to all baptiz'd. Doth not this seem to imply, that the great prophet baptized before he preached? and that none could be admitted to hear him without this previous immersion? Whereas in the nature of things as well as the Gospel history, his preaching must be, and was preparatory to his baptism. One might read

—— nigh at hand,

Baptizing all:——

But this may be thought too distant from the common

Repentance, and Heav'n's kingdom nigh at hand 20
 To all baptiz'd: to his great baptism flock'd
 With awe the regions round, and with them came
 From Nazareth the son of Joseph deem'd
 To the flood Jordan, came as then obscure,
 Unmark'd, unknown; but him the Baptist soon 25
 Descry'd, divinely warn'd, and witness bore
 As to his worthier, and would have resign'd
 To him his heav'nly office, nor was long
 His witness unconfirm'd: on him baptiz'd
 Heav'n open'd, and in likeness of a dove 30
 The Spirit descended, while the Father's voice
 From

common lection; and a less change will effect the cure. Read therefore

And all baptiz'd:

The prophet preached repentance and the approach of Christ's kingdom, *and baptized all*, that is, multitudes of people, who were disposed by his preaching to prepare their hearts for that great event. *Calton.*

There is something plausible and ingenious in this emendation: but I conceive the construction to be not that he *cry'd to all baptiz'd repentance &c.* but *Heav'n's kingdom nigh at hand to all baptiz'd.* Heaven's kingdom was nigh at hand to all such as were baptized with John's baptism; they were thereby disposed and prepared for the reception of the Gospel.

24. *To the flood Jordan, came as then obscure,]*

In Mr. Fenton's and most other editions it is pointed thus,

To the flood Jordan came, as then obscure, but we have followed the punctuation of Milton's own edition; for there is very little force in the repetition, *and with them came, to the flood Jordan came*; but to say that he *came with them to the flood Jordan*, and *came as then obscure*, is very good sense, and worthy of the repetition.

25. — but him the Baptist soon

Descry'd, divinely warn'd,] John the Baptist had notice given him before, that he might certainly know the Messiah by the Holy Ghost descending and abiding upon him. *And I knew him not, but he that sent me to baptize with*

From Heav'n pronounc'd him his beloved Son.
 That heard the Adversary, who roving still
 About the world, at that assembly fam'd
 Would not be last, and with the voice divine 35
 Nigh thunder-struck, th'exalted man, to whom
 Such high attest was giv'n, a while survey'd
 With wonder, then with envy fraught and rage
 Flies to his place, nor rests, but in mid air
 To council summons all his mighty peers, 40
 Within thick clouds and dark ten-fold involv'd,
 A gloomy consistory; and them amidst
 With looks aghast and sad he thus bespake.

O

with water, the same said unto me, Upon whom thou shalt see the Spirit descending and remaining on him, the same is he which baptizeth with the Holy Ghost. John I. 33. But it appears from St. Matthew, that the Baptist knew him and acknowledged him, before he was baptized and before the Holy Ghost descended upon him. Mat. III. 14. I have need to be baptized of thee, and comest thou to me? To account for which we must admit with Milton, that another divine revelation was made to him at this very time, signifying that this was the person, of whom he had had such notice before.

26. — *divinely warn'd*] To comprehend the propriety of this word *divinely* the reader must have his eye upon the Latin *divinitus*, from Heaven, since the word *divinely* in our

language scarce ever comes up to this meaning. Milton uses it in much the same sense in Paradise Lost. VIII. 500.

She heard me thus, and though *divinely* brought.
Thyer.

41. *Within thick clouds &c*] Milton in making Satan's residence to be *in mid air, within thick clouds and dark*, seems to have St. Austin in his eye, who speaking of the region of clouds, storms, thunder &c says --- *ad ista caliginosa, id est, ad hunc aerem, tanquam ad carcerem, damnatus est diabolus &c. Enarr. in Ps. 148. S. 9. Tom. 5. p. 1677. Edit. Bened. Thyer.*

42. *A gloomy consistory;*] This in imitation of Virgil *Æn. III. 677.*

Cernimus

O ancient Pow'rs of air and this wide world,
 For much more willingly I mention air, 45
 This our old conquest, than remember Hell,
 Our hated habitation; well ye know
 How many ages, as the years of men,
 This universe we have possess'd, and rul'd
 In manner at our will th' affairs of earth, 50
 Since Adam and his facil consort Eve
 Lost Paradise deceiv'd by me, though since
 With dread attending when that fatal wound
 Shall be inflicted by the seed of Eve
 Upon my head: long the decrees of Heav'n 55
 Delay, for longest time to him is short;
 And now too soon for us the circling hours
 This dreaded time have compass'd, wherein we
 Must

Cernimus astantes nequicquam lumine torvo
 Ætneos fratres, coelo capita alta ferentes,
Concilium horrendum.

By the word *consistory* I suppose Milton intends to glance at the meeting of the Pope and Cardinals so nam'd, or perhaps at the episcopal tribunal, to all which sort of courts or assemblies he was an avow'd enemy. The phrase *concilium horrendum* Vida makes use of upon a like occasion of assembling the infernal Powers. Christ. Lib. 1.

Protinus acciri diros ad regia fratres
 Limina, *concilium horrendum.*

And Tasso also in the very same manner.
 Cant. 4. St. 2.

Che sia comanda il popol suo raccolto
 (*Concilio horrendo*) entro la regia foglia.

Thyer.

44. O ancient Pow'rs of air, and this wide world,] So the Devil is call'd in Scripture, the prince of the power of the air, Eph. II.

Must bide the stroke of that long threaten'd wound,
 At least if so we can, and by the head 60
 Broken be not intended all our power
 To be infring'd, our freedom and our being,
 In this fair empire won of earth and air;
 For this ill news I bring, the woman's seed
 Destin'd to this, is late of woman born: 65
 His birth to our just fear gave no small cause,
 But his growth now to youth's full flow'r, displaying
 All virtue, grace, and wisdom to achieve
 Things highest, greatest, multiplies my fear.
 Before him a great prophet, to proclame 70
 His coming, is sent harbinger, who all
 Invites, and in the consecrated stream
 Pretends to wash off sin, and fit them so

Purified

II. 2. and evil Spirits *the rulers of the darkness of this world*, Eph. VI. 12. Satan here summons a council, and opens it as he did in the Paradise Lost: but here is not that copiousness and variety which is in the other; here are not different speeches and sentiments adapted to the different characters; it is a council without a debate; Satan is the only speaker. And the author, as if conscious of this defect, has artfully endeavored to obviate the objection by saying, that their danger

— admits no long debate,
 But must with something sudden be oppos'd,
 and afterwards

— no time was then
 For long indulgence to their fears or grief.

The true reason is, he found it impossible to exceed or equal the speeches in his former council, and therefore has assign'd the best reason he could for not making any in this.

Purified to receive him pure, or rather
 To do him honor as their king; all come, 75
 And he himself among them was baptiz'd,
 Not thence to be more pure, but to receive
 The testimony of Heav'n, that who he is
 Thenceforth the nations may not doubt; I saw
 The prophet do him reverence, on him rising 80
 Out of the water, Heav'n above the clouds
 Unfold her crystal doors, thence on his head
 A perfect dove descend, what-e'er it meant,
 And out of Heav'n the sovran voice I heard,
 This is my Son belov'd, in him am pleas'd. 85
 His mother then is mortal, but his sire
 He who obtains the monarchy of Heaven,
 And what will he not do to advance his Son?

His

74. *Purified to receive him pure,*] Alluding to the Scripture expression 1 John III. 3. *And every man that hath this hope in him, purifieth himself even as he is pure.*

83. *A perfect dove descend,*] He had expressed it before ver. 30. *in likeness of a dove,* agreeably to St. Matthew, *the Spirit of God descending like a dove,* III. 16. and to St. Mark, *the Spirit like a dove descending upon him,* I. 10. But as Luke says, that *the Holy Ghost descended in a bodily shape,* III. 22. the poet supposes

with Tertullian, Austin, and others of the fathers, that it was a real dove, as the painters always represent it.

91. *Who this is we must learn,*] Our author favors the opinion of those writers, Ignatius and others among the Ancients, and Beza and others among the Moderns, who believed that the Devil, tho' he might know Jesus to be some extraordinary person, yet knew him not to be the Messiah, the Son of God: and the words of the Devil *If thou be the Son of God* seem

His first-begot we know, and fore have felt,
 When his fierce thunder drove us to the deep; 90
 Who this is we must learn, for man he seems
 In all his lineaments, though in his face
 The glimpses of his Father's glory shine.
 Ye see our danger on the utmost edge
 Of hazard, which admits no long debate, 95
 But must with something sudden be oppos'd,
 Not force, but well couch'd fraud, well woven snares,
 Ere in the head of nations he appear
 Their king, their leader, and supreme on earth.
 I, when no other durst, sole undertook 100
 The dismal expedition to find out
 And ruin Adam, and th' exploit perform'd
 Successfully; a calmer voyage now

Will

seem to express his uncertainty concerning that matter. The Devils indeed afterwards knew him and proclaimed him to be the Son of God, but they might not know him to be so at this time, before this temptation, or before he had enter'd on his public ministry, and manifested himself by his miracles. And our author, who makes the Devil to hear the voice from Heaven *This is my beloved Son*, still makes him doubt in what sense Jesus was so called. See IV. 514.

Thenceforth I thought thee worth my nearer view,

And narrower scrutiny, that I might learn
 In what degree or meaning thou art call'd
 The Son of God, which bears no single sense; &c.

94. *Ye see our danger on the utmost edge
 Of hazard,*] An expression borrowed from
 Shakespear. All's well, that ends well. Act III.
 Sc. 5.

——— Sir, it is

A charge too heavy for my strength; but yet
 C 2 We'll

Will waft me; and the way found prosp'rous once
Induces best to hope of like success. 105

He ended, and his words impression left
Of much amazement to th' infernal crew,
Distracted and surpris'd with deep dismay
At these sad tidings; but no time was then
For long indulgence to their fears or grief: 110
Unanimous they all commit the care
And management of this main enterprize
To him their great dictator, whose attempt
At first against mankind so well had thriv'd
In Adam's overthrow, and led their march 115
From Hell's deep-vaulted den to dwell in light,

Regents

We'll strive to bear it for your worthy sake,
To th' extreme edge of hazard.

113. *To him their great dictator,*] Milton applies this title very properly to Satan in his present situation, as the authority he is now vested with is quite dictatorial, and the expedition on which he is going of the utmost consequence to the fall'n Angels. *Thyer.*

119. *So to the coast of Jordan he directs*
His easy steps, girded with snaky wiles,] For as Lightfoot observes Vol. II. p. 299. the wilderness, where our Saviour underwent his forty days temptation, was on the same bank of Jordan where the baptism of John was, St. Luke witnessing it, that Jesus being now

baptized *ὑπερβαλὼν ἀπὸ τοῦ Ἰορδάνου*, returned from Jordan, namely from the same tract, whereby he came thither. *His easy steps*, for here was not that danger and difficulty as in his first expedition to ruin mankind. It is said in reference to what he had spoken before,

I, when no other durst, sole undertook
The dismal expedition to find out
And ruin Adam ———

—— a calmer voyage now
Will waft me &c.

Girded with snaky wiles, alluding to the habit of forcerers and necromancers, who are represented in some prints as girded about the middle

Regents and potentates, and kings, yea Gods
 Of many a pleasant realm and province wide.
 So to the coast of Jordan he directs
 His easy steps, girded with snaky wiles, 120
 Where he might likeliest find this new-declar'd,
 This man of men, attested Son of God,
 Temptation and all guile on him to try;
 So to subvert whom he suspected rais'd
 To end his reign on earth so long enjoy'd: 125
 But contrary unweeting he fulfill'd
 The purpos'd counsel pre-ordain'd and fix'd
 Of the most High, who in full frequency bright
 Of Angels, thus to Gabriel smiling spake.

Gabriel,

middle with the skins of snakes and serpents; a cincture totally opposit to that recommended by the Apostle Eph. VI. 14. *having your loins girt about with truth*; and worn by our Saviour Isa. XI. 5. *And righteousness shall be the girdle of his loins, and faithfulness the girdle of his reins.*

120. — *girded with snaky wiles,*] The imagery very fine, and the circumstance extremely proper. Satan is here figured engaging on a great expedition, succinct, and his habit girt about him with a girdle of snakes; which puts us in mind of the instrument of the fall. Warburton.

122. *This man of men, attested Son of God,*] The phrase is low and idiotic; and I wish the poet had rather written

This man, of Heav'n attested Son of God. In the holy Scriptures *God of Gods*, and *Heaven of Heavens* are truly grand expressions: but then there is an idea of greatness in the words themselves to support the dignity of the phrase; which is wanting in Milton's *man of men*.

Calton.

129. — *thus to Gabriel smiling spake.*] This speech is properly address'd to *Gabriel* particularly among the Angels, as he seems to have been the Angel particularly employed in the embassies and transactions relating to the Gospel.

Gabriel

Gabriel, this day by proof thou shalt behold, 130
 Thou and all Angels conversant on earth
 With man or mens affairs, how I begin
 To verify that solemn message late,
 On which I sent thee to the Virgin pure
 In Galilee, that she should bear a son 135
 Great in renown, and call'd the Son of God;
 Then toldst her doubting how these things could be
 To her a virgin, that on her should come
 The Holy Ghost, and the pow'r of the Highest
 O'er-shadow her: this man born and now up-grown,
 To show him worthy of his birth divine 141
 And high prediction, henceforth I expose
 To Satan; let him tempt and now assay
 His utmost subtlety, because he boasts
 And vaunts of his great cunning to the throng 145
 Of his apostasy; he might have learnt

Less

Gabriel was sent to inform Daniel of the famous prophecy of the seventy weeks; Gabriel notified the conception of John the Baptist to his father Zacharias, and of our blessed Saviour to his virgin mother. And the Jewish Rabbi's say, that Michael was the minister of severity, but Gabriel of mercy: and accordingly our poet makes Gabriel the guardian

Angel of Paradise, and employs Michael to expel our first parents out of Paradise: and for the same reason this speech is directed to Gabriel in particular. And God's being represented as *smiling* may be justified not only by the Heathen poets, as Virg. *Æn.* I. 254.

Olli subridens hominum fator atque deorum:

but

Less overweening, since he fail'd in Job,
 Whose constant perseverance overcame
 Whate'er his cruel malice could invent.
 He now shall know I can produce a man 150
 Of female seed, far abler to resist
 All his sollicitations, and at length
 All his vast force, and drive him back to Hell,
 Winning by conquest what the first man lost
 By fallacy surpris'd. But first I mean 155
 To exercise him in the wilderness,
 There he shall first lay down the rudiments
 Of his great warfare, ere I send him forth
 To conquer Sin and Death, the two grand foes,
 By humiliation and strong sufferance: 160
 His weakness shall o'ercome Satanic strength,
 And all the world, and mass of sinful flesh;
 That all the Angels and ethereal Powers,

They

but by the authority of Scripture itself. See
 Paradise Lost. V. 718.

131. *Thou and all Angels conversant on earth
 With man or mens affairs,*] This seems to be
 taken from the verses attributed to Orpheus.

Ἄγγελοι, οἵσι μεμνηθε βροτοῖς ὡς πάντα τε-
 λείτῃ.

144. — *because he boasts*
And vaunts &c] This alludes to what Sa-
 tan had just before said to his companions,
 ver. 100.

I, when no other durst, sole undertook &c.
Thyer.

163. *That all the Angels and ethereal Powers,*
 &c] Not a word is said here of the Son of
 God,

They now, and men hereafter may discern,
 From what consummate virtue I have chose 165
 This perfect man, by merit call'd my Son,
 To earn salvation for the sons of men.

So spake th' eternal Father, and all Heaven
 Admiring stood a space, then into hymns

Burst

God, but what a Socinian would allow. His divine nature is artfully concealed under a partial and ambiguous representation; and the Angels are first to learn the mystery of the incarnation from that important conflict, which is the subject of this poem. They are seemingly invited to behold the triumphs of the *man* Christ Jesus over the Enemy of mankind; and these surprise them with the glorious discovery of the *God*

— inshrined

In fleshly tabernacle, and human form.
 That Christ was *perfect man* is a partial truth, and serves to keep the higher perfection of his divine nature, for the present, out of sight, without denying or excluding it. It is likewise very truly said of this *perfect man*, that he is by *merit* call'd the *Son of God*. Justin Martyr observes in his second Apology [p. 67. Ed. Col.] that Christ, considered only as man, deserved for his superior wisdom to be called the Son of God. Τις δὲ Θεὸς ὁ Ἰησοῦς λεγόμενος, εἰ καὶ κοινῶς μόνον ἀνθρώπου, διὰ σωφίαν ἀξίως υἱὸς Θεοῦ λεγέσθαι. In either capacity of *God* or *Man* he had a claim of *merit* to the title. The Father, speaking to his eternal Word in Paradise Lost, III. 308. on his generous undertakings for mankind, saith

— and hast been found

By merit more than birthright Son of God.
 Again, the words *consummate virtue* are ambi-

guous, and may be referred to the *divine* nature of Christ as well as the *human*. Their present connexion applies them directly to the *human* nature: but they had a secret reference, I conceive, in the poet's meaning to the majesty of that heavenly part of him, which denominates Christ in the holy Scriptures the wisdom of God and the power (or *virtue*) of God, Θεὸς δυνάμιν, *Dei virtutem*, Lat. Vulg. 1 Cor. I. 24. Hunc tamen solum primogenitum divini nominis appellatione dignatus est, patria scilicet *virtute*, ac majestate pollentem. Esse autem summi Dei filium, qui sit potestate maxima præditus, non tantum voces prophetarum, sed etiam Sibyllarum vaticinia demonstrant. Lactantius. Div. Inst. Lib. IV. 6. Cum igitur a prophetis idem manus Dei, & *virtus*, & sermo dicatur. ibid. 29. Paradise Lost. VI. 713.

— Into thee such *virtue* and grace

Immense I have transfus'd.

Christ show'd his heavenly wisdom upon every trial: but his *divine virtue* broke out, to the amazement of the tempter, in the last. Note that the præposition *from*

From what consummate virtue —

is used here as ὑπο and præ, to signify *for* or *because of*. Calton.

168. So spake th' eternal Father, and all Heaven
 Admiring stood a space,] We cannot but take
notice

Burst forth, and in celestial measures mov'd, 170
 Circling the throne and singing, while the hand
 Sung with the voice, and this the argument.

Victory' and triumph to the Son of God
 Now entring his great duel, not of arms,
 But to vanquish by wisdom hellish wiles. 175
 The

notice of the great art of the poet in setting forth the dignity and importance of his subject. He represents all beings as interested one way or other in the event. A council of Devils is summon'd; an assembly of Angels is held upon the occasion. Satan is the speaker in the one, the Almighty in the other. Satan expresses his diffidence, but still resolves to make trial of this Son of God; the Father declares his purpose of proving & illustrating his Son. The infernal crew are distracted and surpris'd with deep dismay; all Heaven stands a while in admiration. The fiends are silent thro' fear and grief; the Angels burst forth into singing with joy and the assured hopes of success. And their attention is thus engaged, the better to engage the attention of the reader.

171. ——— while the hand

Sung with the voice,] We have pretty near the same phrase in Tibullus. III. IV. 41.

*Sed postquam fuerant digiti cum voce locuti,
 Edidit hæc dulci tristia verba modo.*

And the word *hand* is used by Milton once again in this poem, and also in the *Arcades*, to distinguish instrumental harmony from vocal. IV. 254.

There thou shalt hear and learn the secret power

Of harmony in tones and numbers hit

By voice or hand.

Arcades, 77.

If my inferior *hand or voice* could hit
 Inimitable sounds.

I have sometimes indulg'd a suspicion, that the poet dictated,

—— while the *harp*

Sung with the voice; ———

but the few authorities alledged put the present reading out of question. *Calton.*

174. *Now entring his great duel,*] There is, I think, a meanness in the customary sense of this term that makes it unworthy of these speakers and this occasion; and yet it is observable, that Milton in his *Paradise Lost* makes Michael use the very same word where he is speaking to Adam of the same thing. XII. 386.

To whom thus Michael. Dream not of
 their fight,
 As of a *duel*, &c.

The Italian *duello*, if I am not mistaken, bears a stronger sense, and this, I suppose, Milton had in view.

Thyer.

If it be not a contradiction, it is inaccurate at least in Milton, to make an Angel say in one place, *Dream not of their fight as of a duel*; and afterwards to make the Angels express it by the metaphor of a *duel*, *Now entring his great duel.*

175. *But to vanquish by wisdom*] He lays
 D the

The Father knows the Son; therefore secure
 Ventures his filial virtue, though untry'd,
 Against whate'er may tempt, whate'er seduce,
 Allure, or terrify, or undermine.
 Be frustrate all ye stratagems of Hell, 180
 And devilish machinations come to nought.

So they in Heav'n their odes and vigils tun'd:
 Mean while the Son of God, who yet some days
 Lodg'd in Bethabara where John baptiz'd,
 Musing and much revolving in his breast, 185
 How

the accent on the last syllable in *vanquish*, as elsewhere in *triumph*; and in many places, in my opinion, he imitates the Latin and Greek prosody, and makes a vowel long before two consonants. *Fortin.*

176. *The Father knows the Son; therefore secure*

Ventures his filial virtue, though untry'd,]

Could this have been said by the Angels, if they also had known this Son to be the eternal Word, who created all things; and who had before driven this Tempter, and all his Powers out of Heaven? The incarnation was generally believed by the Fathers to have been a secret to Angels, till they learned it from the Church. See Huetii Origeniana. Lib. 2. Cap. 2. Quæst. 5. 18. As to the time and means of their information, Milton seems to be particular. *Calton.*

182. *So they in Heav'n their odes and vigils tun'd:*

Mean while the Son of God —] How nearly does the poet here adhere to the same way of speaking he had used in *Paradise Lost* on the same occasion. III 416.

Thus they in Heav'n above the starry sphere
 Their happy hours in joy and hymning spent.
 Mean while &c. *Thyer.*

182. — *their odes and vigils tun'd:*] This is a very uncommon expression, and not easy to be understood, unless we suppose that by *vigils* the poet meant those songs which they sung while they kept their watches. Singing of hymns is their manner of keeping their *wakes* in Heaven. And I see no reason why their evening service may not be called *vigils*, as the morning service is called *mattins*. Mr. Sympfon proposes a slight alteration,

— their odes *in* vigils tun'd,
 that is, each watch when reliev'd sung so and so:

How best the mighty work he might begin
 Of Saviour to mankind, and which way first
 Publish his God-like office now mature,
 One day forth walk'd alone, the Spirit leading,
 And his deep thoughts, the better to converse 190
 With solitude, till far from track of men,
 Thought following thought, and step by step led on,
 He enter'd now the bord'ring desert wild,
 And with dark shades and rocks environ'd round,
 His holy meditations thus pursu'd. 195

O

so: but as we have explain'd the word, there seems to be no occasion for any alteration.

183.

— *who yet some days*

Lodg'd in Bethabara where John baptiz'd,]
 The poet, I presume, said this upon the authority of the first chapter of St. John's Gospel, where several particulars, which happened several days together, are related concerning the Son of God, and it is said ver 28. *These things were done in Bethabara beyond Jordan, where John was baptizing.*

189. *One day forth walk'd alone, the Spirit leading,*

And his deep thoughts,] This is wrong pointed in all the editions thus,

One day forth walk'd alone, the Spirit leading;

And his deep thoughts, &c.

But at most there should be only a comma af-

ter *leading*, for the construction is, *his deep thoughts leading* as well as the Spirit. And as Mr. Thyer observes, what a fine light does Milton here place that text of Scripture in, where it is said, that *Jesus was led up of the Spirit into the wilderness*, and how excellently adapted to embellish his poem! He adheres strictly to the inspir'd historian, and yet without any sort of profanation gives it a turn which is vastly poetical.

191. — *till far from track of men,*

Thought following thought, &c.] I hope it won't be thought too light to observe, that our author might probably in these lines have in view his favorite romances, where the musing knights are often describ'd losing themselves in forests in this manner. Thyer.

195. — *meditations]* This is the reading in Milton's own edition; in all the rest that I have seen it is *meditation*.

O what a multitude of thoughts at once
 Awaken'd in me swarm, while I consider
 What from within I feel myself, and hear
 What from without comes often to my ears,
 Ill sorting with my present state compar'd! 200
 When I was yet a child, no childish play
 To me was pleasing; all my mind was set
 Serious to learn and know, and thence to do
 What might be public good; myself I thought
 Born to that end, born to promote all truth, 205
 All righteous things: therefore above my years,
 The law of God I read, and found it sweet,
 Made it my whole delight, and in it grew

To

201. *When I was yet a child, no childish play
 To me was pleasing;*] How finely and consistently does Milton here imagin the youthful meditations of our Saviour? how different from and superior to that superstitious trumpery which one meets with in the *Evangelium Infantiae*, and other such apocryphal trash? Vid. Fabricii Cod. Apoc. N. Test. *Thyer.*
 He seems to allude to Callimachus, who says elegantly of young Jupiter, Hymn. in Jov. 56.

Οὐδ' ἀναβησας, ταχινοὶ δὲ τοὶ ἤλθον ἰσχυροί.
 Ἀλλ' ἐπὶ παιδὶν ἔων ἐφρασσαο πάντα τέ-
 λεια.

Swift was thy growth, and early was thy bloom,
 But earlier wisdom crown'd thy infant days.
Fortin.

Henry Stephens's translation of the latter verse is very much to our purpose,

Verum ætate, puer, digna es meditatus adulta:
 or rather his more paraphrastical translation,

Verum ætate puer, puerili haud more solebas
 Ludere; sed jam tum tibi seria cuncta place-
 bant,

Digna ætate animus jam tum volvebat adulta.
 And Pindar in like manner praises Demophilus.

To such perfection, that ere yet my age
 Had measur'd twice six years, at our great feast 210
 I went into the temple, there to hear
 The teachers of our law, and to propose
 What might improve my knowledge or their own;
 And was admir'd by all: yet this not all
 To which my spirit aspir'd; victorious deeds 215
 Flam'd in my heart, heroic acts, one while
 To rescue Israel from the Roman yoke,
 Then to subdue and quell o'er all the earth
 Brute violence and proud tyrannic power,
 Till truth were freed, and equity restor'd: 220
 Yet held it more humane, more heav'nly first

By

lus. Pyth. Od. IV. 501. *κείνος γὰρ ἐν παύσει νεός, ἐν δὲ βέλους πρὸς ἑσέως.* Our author might allude to these passages, but he certainly alluded to the words of the Apostle 1 Cor. XIII. 11. only inverting the thought. *When I was a child, I spake as a child &c.*

204. — myself I thought
Born to that end, born to promote all truth,]
 Alluding to our Saviour's words John XVIII.
 37. *To this end was I born, and for this cause*
came I into the world, that I should bear witness
unto the truth.

210. — at our great feast] *The feast of the*
passover. Luke II. 41.

214. *And was admir'd by all:]* For all that
heard him were astonished at his understanding
and answers. Luke II. 47.

219. *Brute violence]* So again in the Mask
 And noble grace that dash'd brute violence.
 Thyer.

221. *Yet held it more humane, more heav'nly*
first &c.] Here breathes the true spirit of
 toleration in these lines, and the sentiment is
 very fitly put into the mouth of him, who
came not to destroy mens lives but to save them.
 The alliteration of w's in this line, and the
 affonance of *winning* and *willing* have a very
 beautiful effect;

By

By winning words to conquer willing hearts,
 And make persuasion do the work of fear;
 At least to try, and teach the erring soul
 Not wilfully mis-doing, but unaware 225
 Misled; the stubborn only to subdue.
 These growing thoughts my mother soon perceiving
 By words at times cast forth inly rejoic'd,
 And said to me apart, High are thy thoughts
 O Son, but nourish them and let them soar 230
 To what highth sacred virtue and true worth
 Can raise them, though above example high;
 By matchless deeds express thy matchless Sire.
 For know, thou art no son of mortal man;
 Though

By winning words to conquer willing hearts.

—— victorque volentes

Per populos dat jura, viamque affectat
 Olympo.

Our author was always a declar'd enemy to persecution, and a friend to liberty of conscience. He rises above himself, whenever he speaks of the subject; and he must have felt it very strongly, to have express'd it so happily. For as Mr. Thyer justly remarks upon this passage, there is a peculiar softness and harmony in these lines, exactly suited to that gentle spirit of love that breathes in them; and that man must have an inquisitorial

spirit indeed who does not feel the force of them.

222. — to conquer willing hearts,] Virgil
 Georg. IV. 561.

—— victorque volentes

Per populos dat jura ——

which expression of Virgil's, by the way, seems to be taken from Xenophon, Oeconomic, XXI. 12. Ου γαρ πανυ μοι δοκει ολον τστι το αγαθον ανθρωπινον ειναι, αλλα θειον, το εθελοντων αρχειν. I could add other passages of Xenophon, which Virgil has manifestly copied.
 Fortin.

226. — the stubborn only to subdue.] We cannot

Though men esteem thee low of parentage, 235
 Thy father is th' eternal King who rules
 All Heav'n and Earth, Angels and Sons of men;
 A messenger from God foretold thy birth
 Conceiv'd in me a virgin, he foretold
 Thou should'st be great and sit on David's throne, 240
 And of thy kingdom there should be no end.
 At thy nativity a glorious quire
 Of Angels in the fields of Bethlehem fung
 To shepherds watching at their folds by night,
 And told them the Messiah now was born 245
 Where they might see him, and to thee they came,
 Directed to the manger where thou lay'st,

For

cannot sufficiently condemn the negligence of the former editors and printers, who have not so much as corrected the Errata pointed out to them by Milton himself, but have carefully followed all the blunders of the first edition, and increased the number with new ones of their own. This passage affords an instance. In all the editions we read

—— the stubborn only to *destroy*;

and this being good sense, the mistake is not so easily detected: but in the first edition the reader is desired in the table of Errata for *destroy* to read *subdue*; and if we consider it, this is the more proper word, more suitable to the

humane and heavenly character of the speaker; and besides it answers to the *subdue and quell* in ver. 218. *The son of man came not to destroy mens lives &c.* Luke IX. 156.

227. — my mother soon perceiving
—— inly rejoic'd,]

Virgil. Æn. I. 502.

Latonæ tacitum pertentant gaudia pectus.
Fortin.

241. — there should be no end.] We have restored the reading of Milton's own edition, *should not shall*, as before

Thou *shouldst* be great —

255. *Just*

For in the inn was left no better room:

A star, not seen before, in Heav'n appearing
Guided the wise men thither from the east, 250

To honor thee with incense, myrrh, and gold,
By whose bright course led on they found the place,

Affirming it thy star new grav'n in Heaven,

By which they knew the king of Israel born.

Just Simeon and prophetic Anna, warn'd 255

By vision, found thee in the temple, and spake

Before the altar and the vested priest,

Like things of thee to all that present stood.

This having heard, strait I again revolv'd

The law and prophets, searching what was writ 260

Concerning the Messiah, to our scribes

Known partly, and soon found of whom they spake

I

255. *Just Simeon and prophetic Anna,*] It may not be improper to remark how strictly our author adheres to the Scripture history, not only in the particulars which he relates, but also in the very epithets which he affixes to the persons; as here *Just Simeon*, because it is said Luke II. 25. *and the same man was just*: and *prophetic Anna*, because it is said Luke II. 36. *and there was one Anna a prophetess*. The like accuracy may be observed in all the rest.

262. — *and soon found of whom they spake I am;*] The Jews thought that the Messiah, when he came, would be without all power and distinction, and *unknown even to himself*, till Elias had anointed and declared him. Χρῆστος δὲ εἰ καὶ γεγενηται, καὶ ἐστὶ πᾶς, ἀγνώστος ἐστὶ, καὶ ὁδὲ αὐτὸς πῶς ἑαυτὸν ἐπίσταται, ὁδὲ ἔχει δυνάμειν τίνα, μέχρις αὐτὸν ἐλθὼν Ἠλίας χρῆσθαι αὐτὸν, καὶ φανερὸν πᾶσι ποιῆσαι. Just. Mart. Dial. cum Tryph. p. 226. Ed. Col. Calton.

266. — *whose*

I am; this chiefly, that my way must lie
 Through many a hard assay ev'n to the death,
 Ere I the promis'd kingdom can attain, 265
 Or work redemption for mankind, whose sins
 Full weight must be transferr'd upon my head.
 Yet neither thus dishearten'd or dismay'd,
 The time prefix'd I waited, when behold
 The Baptist (of whose birth I oft had heard, 270
 Not knew by sight) now come, who was to come
 Before Messiah and his way prepare.
 I as all others to his baptism came,
 Which I believ'd was from above; but he
 Strait knew me, and with loudest voice proclam'd 275
 Me him (for it was shewn him so from Heaven)
 Me him whose harbinger he was; and first

Refus'd

266. — *whose sins*
Full weight must be transferr'd upon my head.]
 Isaiah LIII. 6. *The Lord hath laid on him the iniquity of us all.*

271. *Not knew by sight]* Tho' Jesus and John the Baptist were related, yet they were brought up in different countries, and had no manner of intimacy or acquaintance with each other. John the Baptist says expressly

John I. 31, 33. *And I knew him not;* and he did not so much as know him by sight, till our Saviour came to his baptism; and afterwards it doth not appear that they ever conversed together. And it was wisely ordered so by Providence, that the testimony of John might have the greater weight, and be freer from all suspicion of any compact or collusion between them.

E

278. *Refus'd*

Refus'd on me his baptism to confer,
 As much his greater, and was hardly won:
 But as I rose out of the laving stream, 280
 Heav'n open'd her eternal doors, from whence
 The Spi'rit descended on me like a dove,
 And last the sum of all, my Father's voice,
 Audibly heard from Heav'n, pronounc'd me his,
 Me his beloved Son, in whom alone 285
 He

278. *Refus'd on me his baptism to confer,*
As much his greater,] Here Milton uses the
 word *greater* in the same manner as he had
 done before Parad. Lost. V. 172.

Thou Sun, of this great world both eye and
 soul,
 Acknowledge him *thy greater*.

And this, I think, is a proof that the present
 reading there is right, and that both Dr. Bent-
 ley's emendation and mine ought absolutely to
 be rejected. *Thyer.*

280. — *out of the laving stream,*] Alluding,
 I fancy, to the phrase *laver of regeneration* so
 frequently applied to baptism. It may be ob-
 served in general of this soliloquy of our Sa-
 viour, that it is not only excellently well
 adapted to the present condition of the divine
 speaker, but also very artfully introduc'd by
 the poet to give us a history of his hero from
 his birth to the very scene with which the poem
 is open'd. *Thyer.*

281. — *eternal doors*] So in Psal. XXIV.
 7, 9. *everlasting doors.*

286. — *the time*
Now full,] Alluding to the Scripture phrase,
the fulness of time. When the fulness of time
was come &c Gal. IV. 4.

293. *For what concerns my knowledge God*
reveals.] Jesus was led by an inward
 impulse to retire into the desert: and he obey'd
 the motion, without knowing the purpose of
 it, for that was not reveal'd to him by God.
 The whole soliloquy is form'd upon an opinion,
 which hath authorities enough to give it credit,
 viz. *that Christ was not, by virtue of the per-*
sonal union of the two natures, and from the first
moment of that union, possess'd of all the know-
ledge of the ΔΟΓΜΑ, as far as the capacity of
a human mind would admit. [See Le Blanc's
Elucidatio Status Controversiarum &c. Cap. 3.]
 In his early years he — *increas'd in wisdom,* and
 in stature. St. Luke II. 52. And Beza ob-
 serves upon this place, that — *ipsa Θεότητος*
plenitudo sese, prout & quatenus ipsi libuit,
humanitati assumtæ insinuavit: quicquid gar-
riant matæologi, & novi Ubiquitarii Euty-
chiani. Gerhard, a Lutheran professor of di-
 vinity,

He was well pleas'd; by which I knew the time
 Now full, that I no more should live obscure,
 But openly begin, as best becomes
 Th' authority which I deriv'd from Heaven.
 And now by some strong motion I am led 290
 Into this wilderiness, to what intent
 I learn not yet, perhaps I need not know;
 For what concerns my knowledge God reveals.

So

vinity, has the same meaning, or none at all, in what I am going to transcribe. — Anima Christi, juxta naturalem, & habitualement scientiam vere profecit, λόγῳ omniscio ἐνέργειαν sum, quæ est actu omnia scire & cognoscere, per assumptam humanitatem non semper exerente. [Joh. Gerhardi Loci Theol. Tom. 1. Loc. 4. Cap. 12.] Grotius employs the same principle, to explain St. Mark XIII. 32. — Videtur mihi, ni meliora docear, hic locus non impie posse exponi hunc in modum, ut dicamus *divinam Sapientiam*, menti humanæ Christi effectus suos impressisse *pro temporum ratione*. Nam quid aliud est, si verba non torquemus, προέκοπτε σοφία, Luc. II. 52? And our Tillotson approv'd the opinion. — “ It is not “ unreasonable to suppose, that the *Divine* “ *Wisdom*, which dwelt in our Saviour, did “ communicate itself to his *human soul* according to his pleasure, and so his *human Nature* “ might at some times not know some things. “ And if this be not admitted, how can we “ understand that passage concerning our Saviour, Luke II. 52. that *Jesus grew in wis-*

dom and stature? [Sermons Vol. IX. P. 273.] Grotius could find scarce any thing in antiquity to support his explication: but there is something in Theodoret very much to his purpose, which I owe to Whitby's *Stricturæ Patrum*. P. 190. — τῆς [ὅλης μορφῆς, ut videtur,] τοιαῦτα κατ' ἐκεῖνο τὸ καιρὸς γινώσκουσης, ὅσα ἢ ἐνοικῶσα θεοῦ ἀπεκαλύψε. — Non est Dei Verbi ignorantia, sed Formæ Servi, quæ tanta per illud tempus sciebat, quanta Deitas inhabitans revelabat. Repreh. Anath. quarti Cyrilli, Tom. 4. P. 713. If some things might be suppos'd unknown to Christ, without prejudice to the *union*, being not reveal'd to him by the *united Word*, it will follow that, till some certain time, even the *union* itself might be unknown to him. This time seems to have been, in Milton's scheme, after the soliloquy; but before the forty days of fasting were ended, and the Demon enter'd upon the scene of action: and then was a fit occasion to give him a feeling of his own strength, when he was just upon the point of being attack'd by such an Adversary. Calton.

E 2

294. So

So spake our Morning Star then in his rise,
 And looking round on every side beheld 295
 A pathless desert, dusk with horrid shades;
 The way he came not having mark'd, return
 Was difficult, by human steps untrod;
 And he still on was led, but with such thoughts
 Accompanied of things past and to come 300
 Lodg'd in his breast, as well might recommend
 Such solitude before choicest society.
 Full forty days he pass'd, whether on hill
 Sometimes, anon in shady vale, each night
 Under the covert of some ancient oak, 305
 Or cedar, to defend him from the dew,
 Or harbour'd in one cave, is not reveal'd;
 Nor

294. *So spake our Morning Star*] So our Saviour is called in the Revelation XXII. 16. *the bright and morning star*: and it is properly applied to him here at his first rising.

302. *Such solitude before choicest society.*] This verse is of the same measure as one in the Paradise Lost, IX. 249. and is to be scann'd in the same manner.

For soli|tude some|times is | best so|ciety.
 Such soli|tude be|fore choi|cest so|ciety.

Or we must allow that an Alexandrine verse (as it is called) may be admitted into blank verse as well as into rime.

307. — *one cave*] Read — *some cave*.

Fortin.

310. — *they at his sight grew mild,*] All this is very common in description, but here very judiciously employ'd as a mark of the returning Paradisiacal state. *Warburton.*

312. — *and noxious worm,*] This beautiful description is formed upon that short hint in St. Mark's Gospel I. 13. *and was with the wild beasts.* A circumstance not mention'd by the other Evangelists, but excellently improv'd by Milton to show how the ancient prophecies began to be fulfill'd, Isa. XI. 6—9. LXV.

Nor tasted human food, nor hunger felt
 Till those days ended, hunger'd then at last
 Among wild beasts: they at his sight grew mild, 310
 Nor sleeping him nor waking harm'd, his walk
 The fiery serpent fled, and noxious worm,
 The lion and fierce tiger glar'd aloof.
 But now an aged man in rural weeds,
 Following, as seem'd, the quest of some stray ewe, 315
 Or wither'd sticks to gather, which might serve
 Against a winter's day when winds blow keen,
 To warm him wet return'd from field at eve,
 He saw approach, who first with curious eye
 Perus'd him, then with words thus utter'd spake. 320

Sir, what ill chance hath brought thee to this place
 So

LXV. 25. Ezek. XXXIV. 25; and how *Eden* was rais'd in the waste wilderness. But the word *worm*, tho' joined with the epithet *noxious*, may give too low an idea to some readers: but as we observed upon the *Paradise Lost*, IX. 1068, where Satan is called *false worm*, it is a general name for the reptil kind, and a serpent is called *the mortal worm* by Shakespeare. 2 Henry VI. Act III. and so likewise by Cowley in his *Davideis*. Book I.

— With that she takes
 One of her worst, her best beloved snakes,
 Softly dear *worm*, soft and unseen (said she).

314. *But now an aged man &c*] As the Scripture is entirely silent about what personage the Tempter assum'd, the poet was at liberty to indulge his own fancy; and nothing, I think, could be better conceived for his present purpose, or more likely to prevent suspicion of fraud. The poet might perhaps take the hint from a design of David Vinkboon's, where the Devil is represented addressing himself to our Saviour under the appearance of an old man. It is to be met with among Vischer's cuts to the Bible, and is engrav'd by Landersfelt. *Thyer.*

So far from path or road of men, who pass
 In troop or caravan? for single none
 Durst ever, who return'd, and dropt not here
 His carcass, pin'd with hunger and with drouth. 325
 I ask the rather, and the more admire,
 For that to me thou seem'st the man, whom late
 Our new baptizing Prophet at the ford
 Of Jordan honor'd so, and call'd thee Son
 Of God; I saw and heard, for we sometimes 330
 Who dwell this wild, constrain'd by want, come forth
 To town or village nigh (nighest is far)
 Where ought we hear, and curious are to hear,
 What happens new; fame also finds us out.
 To whom the Son of God. Who brought me hither,
 Will

323. *In troop or caravan?*] A caravan, as
 Tavernier says, is a great convoy of merchants,
 which meet at certain times and places, to
 put themselves into a condition of defense
 from thieves, who ride in troops in several
 desert places upon the road. A caravan is
 like an army, consisting ordinarily of five or
 six hundred camels, and near as many horses,
 and sometimes more. This makes it the safest
 way of traveling in Turkey and Persia with the
 caravan, though it goes indeed slower, than in
 less company, or with a guide alone, as some

will do. See *Travels into Persia* in Harris
 Vol. II. B. 2. ch. 2.

339. — *tough roots and stubs*] This must
 certainly be a mistake of the printer, and in-
 stead of *stubs* it ought to be read *shrubs*. It is
 no uncommon thing to read of hermits and
 ascetics living in deserts upon roots and shrubs,
 but I never heard of *stubs* being used for food,
 nor indeed is it reconcileable to common
 sense. Some have thought that the *axepes*,
 which the Scripture says were the meat of the
 Baptist, were the tops of plants or shrubs. *Thyer*.
 I

Will bring me hence; no other guide I seek. 336

By miracle he may, reply'd the swain,
What other way I see not, for we here
Live on tough roots and stubs, to thirst inur'd
More than the camel, and to drink go far, 340

Men to much misery and hardship born;
But if thou be the Son of God, command
That out of these hard stones be made thee bread,
So shalt thou save thyself and us relieve
With food, whereof we wretched seldom taste. 345

He ended, and the Son of God reply'd.
Think'st thou such force in bread? is it not written
(For I discern thee other than thou seem'st)
Man lives not by bread only, but each word

Pro-

I find the word *stubs* used in Spenser. Faery Queen B. 1. Cant. 9. St. 34.

And all about old stocks and *stubs* of trees :
but this only proves the use of the word, and not of the thing as food, which seems impossible, and therefore I embrace the former ingenious conjecture.

340. *More than the camel,*] It is commonly said that camels will go without water three or four days. Sitim & quatrduo tolerant. Plin. Nat. Hist. Lib. 8. Sect. 26. But Tavernier says,

that they will ordinarily live without drink eight or nine days. See Harris *ibid.* And therefore, as Dr. Shaw justly observes in his physical observations on Arabia Petræa p. 389. we cannot sufficiently admire the great care and wisdom of God, in providing the camel for the traffick and commerce of these and such like desolate countries. For if this serviceable creature was not able to subsist several days without water, or if it required a quantity of nourishment in proportion to its bulk, the traveling in these parts would be either cumbersome

Proceeding from the mouth of God, who fed 350
 Our fathers here with Manna? in the mount
 Moses was forty days, nor eat nor drank;
 And forty days Elijah without food
 Wander'd this barren waste; the same I now:
 Why dost thou then suggest to me distrust, 355
 Knowing who I am, as I know who thou art?
 Whom thus answer'd th' Arch-Fiend now undisguis'd.
 'Tis true, I am that Spirit unfortunate,
 Who leagu'd with millions more in rash revolt
 Kept not my happy station, but was driven 360

With

some and expensive, or altogether impracticable.

350. *Proceeding from the mouth of God, who fed*

Our fathers here with Manna?] The seventh and perhaps some other editions have pointed it thus,

Proceeding from the mouth of God? who fed
 Our fathers here with Manna;

In the first and second editions there is a semicolon in both places, which is still worse. A comma would be sufficient after *God*, and the mark of interrogation should close the period after *Manna*. Calton.

356. *Knowing who I am,*] This is not to be understood of Christ's *divine* nature. The Tempter knew him to be the person *declar'd the*

Son of God by a voice from Heaven, ver. 385. and that was all that he knew of him.

Calton.

358. *'Tis true, I am that Spirit unfortunate, &c]* Satan's frankness in confessing who he was, when he found himself discover'd, is remarkable. Hitherto he has been called *an aged man*, and *the swain*; and we have no intimation from the poet, that Satan was concealed under this appearance, which adds to our pleasure by an agreeable surprise upon the discovery. In the first book of the *Æneid*, *Æneas* being driven by a storm upon an unknown coast, and going in company with *Achates* to take a survey of the country, is met in a thick wood by a lady, in the habit of a huntress. She inquires of them, if they had seen two sisters of hers in a like dress, employed in the chase. *Æneas* addresses her

With them from blifs to the bottomlefs deep,
 Yet to that hideous place not fo confin'd
 By rigor unconniving, but that oft
 Leaving my dolorous prifon I enjoy
 Large liberty to round this globe of earth, 365
 Or range in th' air, nor from the Heav'n of Heav'ns
 Hath he excluded my refort fometimes.
 I came among the fons of God, when he
 Gave up into my hands Uzzean Job
 To prove him, and illuftrate his high worth; 370
 And when to all his Angels he propos'd

To

her as Diana, or one of her nymphs, and begs ſhe would tell him the name and ſtate of the country the tempeſt had thrown him upon. She declines his compliment, informs him ſhe was no Goddeſs but only a Tyrian maid, gives an account of the place, and a full relation of Dido's hiſtory and ſettlement there. In return, Æneas acquaints her with his ſtory, and particularly the loſs of great part of his fleet in the late ſtorm. Upon which ſhe affures him, from an omen which appeared to them, that his ſhips were ſafe, bids him expect a kind reception from the queen; and then turning to go away, Æneas diſcovers her to be his mother, the Goddeſs of love. If Virgil had not informed us of her being Venus, till this time, and in this manner, it would have had an agreeable effect in ſurpriſing the reader, as much as ſhe did

Æneas: but his conduct has been quite the reverſe, for in the beginning of the ſtory, he lets the reader into the ſecret, and takes care every now and then to remind him.

Cui mater media ſeſe tulit obvia ſylva, &c.

See *An Eſſay upon Milton's imitations of the Ancients*. p. 60.

360. *Kept not my happy ſtation,*] A manner of ſpeaking borrowed from the Scripture. Jude 6. *And the Angels which kept not their firſt eſtate.*

365. — *to round this globe of earth,*] Milton uſes the ſame phraſe in his *Paradiſe Loſt* X. 684. ſpeaking of the ſun:

Had rounded ſtill th' horizon — Thyer.

368. *I came among the ſons of God, &c.]* Job I. 6. *Now there was a day when the ſons of God*

F

To draw the proud king Ahab into fraud
 That he might fall in Ramoth, they demurring,
 I undertook that office, and the tongues
 Of all his flattering prophets glibb'd with lies 375
 To his destruction, as I had in charge,
 For what he bids I do: though I have lost
 Much lustre of my native brightness, lost
 To be belov'd of God, I have not lost
 To love, at least contemplate and admire 380
 What I see excellent in good, or fair,
 Or virtuous, I should so have lost all sense.
 What can be then less in me than desire

To

God came to present themselves before the Lord, and Satan came also among them. See too II. 1.

372. To draw the proud king Ahab into fraud] That is, into mischief, as *fraus* sometimes means in Latin. *Jortin.*

The reader may see an instance of *fraud* and *fraus* used in this sense, in the *Paradise Lost*, IX. 643, and the note there. And this story of Ahab is related 1 Kings XXII. 19 &c. *I saw the Lord sitting on his throne, and all the host of Heaven standing by him, on his right hand and on his left. And the Lord said, Who shall persuade Ahab, that he may go up and fall at Ramoth-gilead? And one said on this manner, and another on that manner. And there came forth a Spirit, and stood before the Lord, and said, I will persuade him. And the Lord said unto him, Wherewith? And he said, I will go*

forth, and I will be a lying Spirit in the mouth of all his prophets. And he said, Thou shalt persuade him, and prevail also: go forth, and do so. And this symbolical vision of Micaiah, in which heavenly things are spoken of after the manner of men in condescension to the weakness of their capacities, our author was too good a critic to understand literally, though as a poet he represents it so.

385. — To hear attent

Thy wisdom,] Milton seems to have borrow'd this word and this emphatical manner of applying it from Spenser, *Faery Queen* B. 6. Cant. 9. St. 26.

Whilst thus he talk'd, the knight with greedy ear

Hung still upon his melting mouth attent.

Thyer..

394. Oft

To see thee and approach thee, whom I know
 Declar'd the Son of God, to hear attent 385
 Thy wisdom, and behold thy Godlike deeds?
 Men generally think me much a foe
 To all mankind: why should I? they to me
 Never did wrong or violence; by them
 I lost not what I lost, rather by them 390
 I gain'd what I have gain'd, and with them dwell
 Copartner in these regions of the world,
 If not disposer; lend them oft my aid,
 Oft my advice by presages and signs,
 And answers, oracles, portents and dreams, 395
 Whereby

394. *Oft my advice by presages and signs,*

And answers, oracles, portents and dreams,]

1. *Portents* are but oddly thrown in here betwixt *oracles* and *dreams*; besides that the meaning of the word had been fully express'd before by *presages* and *signs*. These comprehend all the imagin'd notes of futurity in *auguries*, in *sacrifices*, in *lightnings*, and in all the varieties of *portents*, *ostents*, *prodigies*. That *portent* at Aulis, which showed the Greeks the success and duration of the war they were going upon, is called by Homer *μεγα σῆμα* a great sign *Iliad*. II. 308. What were the Lacedæmonians profited before, (saith Cicero *De Div.* II. 25.) or our own countrymen lately by the *ostents* and their interpreters? which, if we must believe them to be *signs* sent by the Gods, why were they so obscure? Quid igi-

tur aut *ostenta*, aut eorum interpretes, vel Lacedæmonios olim, vel nuper nostros adjuverunt? quæ si *signa* Deorum putanda sunt, cur tam obscura fuerunt? This passage of Cicero will lead us to the sense of the next word, which very naturally follows *presages* and *signs*, and is connected with them. In Cicero we have *signs* and their *interpreters*, and here *signs* and their *interpretations*; for this I take to be the meaning of *answers*. The *haruspicum responsa* amongst the Romans are obvious authorities. 2. There are three species of divination, distinguish'd from the former by *signs*, in Cicero's first book on that subject, viz. *dreams*, *vaticinationes* or *prophecies*, and *oracles*. Carent autem arte ii, qui non ratione, aut conjectura, observatis ac notatis *signis*, sed concitatione quadam animi, aut soluto liberoque motu

Whereby they may direct their future life.
 Envy they say excites me, thus to gain
 Companions of my misery and woe.
 At first it may be; but long since with woe
 Nearer acquainted, now I feel by proof, 400
 That fellowship in pain divides not smart,
 Nor lightens ought each man's peculiar load.
 Small consolation then, were man adjoin'd:

This

motu futura præsentunt; quod & *somniantibus* sæpe contingit, & nonnunquam *vaticinantibus* per furorem &c. Cujus generis oracula etiam habenda sunt. De Div. I. 18. These three frequently occur together; as again in this first book. 51. Item igitur *somniis*, *vaticinationibus*, *oraculis* &c. And again in de Nat. Deor. II. 65. Multa cernunt haruspices: multa augures provident: multa *oraculis* declarantur, multa *vaticinationibus*, multa *somniis*, (and I will fairly add, tho' it may be thought to make against me) multa *portentis*. Here *portents* are join'd with *oracula*, *vaticinationes*, and *somnia*; and why might not Milton join them with *oracles* and *dreams*? In answer to this I observe, that the word *portents* in our poet is not only irregularly inserted, but excludes another species of divination out of a place, where the authority of Cicero himself, and in this very passage too, would make one expect to find it; which cannot be said of *portentis*. And now perhaps a conjecture may appear not void of probability, that the poet dictated,

And answers, oracles, *prophets*, and dreams.

Calton.

I have given this learned note at length, though

I can by no means agree to the propos'd alteration. My greatest objection to it is, that I conceive Milton would not have inserted *prophets* between *oracles* and *dreams*, any more than Cicero would have inserted *vates* between *oracula* and *somnia*. Cicero has said *oracula*, *vaticinationes*, *somnia*; and Milton in like manner would have said by *presages and signs*, and *answers*, *oracles*, *prophecies*, not *prophets*, and *dreams*. But I suppose the poet was not willing to ascribe *prophecy* to the Devil; he might think, and very justly think, that it lay not within his sphere and capacity: and by *portents* he plainly understands something more than *presages and signs*, as *portenta* are rank'd with *monstra* and *prodigia* in the best Latin authors. The gentleman seems apprehensive that his last quotation from Cicero may be turned against him: and indeed that passage and this reflect so much light on each other, as would incline one to believe that Milton had it in mind as he was composing. Multa cernunt haruspices: multa augures provident: these are the *presages and signs and answers*: multa *oraculis* declarantur, multa *vaticinationibus*, multa *somniis*, multa *portentis*: here *portents*

This wounds me most (what can it less?) that man,
Man fall'n shall be restor'd, I never more. 405

To whom our Saviour sternly thus reply'd.
Deservedly thou griev'st, compos'd of lies
From the beginning, and in lies wilt end;
Who boast'st release from Hell, and leave to come
Into the Heav'n of Heav'ns: thou com'st indeed, 410
As a poor miserable captive thrall

Comes

portents are annumerated with *oracles* and *dreams*: quibus cognitis, multæ sæpe res hominum sententia atque utilitate partæ (or as Lambin reads, *ex animi sententia atque utilitate partæ*) multa etiam pericula depulsa sunt: the sense of which is very well expressed by the following line in Milton,

Whereby they may direct their future life.

400. — now I feel by proof,

That fellowship in pain divides not smart,]

Our author here had in his eye this line of the poet,

Solamen miseris socios habuisse doloris.

Thyer.

402. *Nor lightens ought each man's peculiar load.*] I think it will not be caviling to say, that *each* man's *peculiar load* should not be put in the mouth of Satan, who was no man, who had confessed to Christ that he was the unfortunate Arch-Fiend, and who speaks of himself. If Milton had been aware of it, he would have corrected it thus,

Nor lightens ought each *ones* peculiar load,
or in some other manner. Besides, the word *man* is repeated here too often.

Nor lightens ought each *man's* peculiar load.
Small consolation then, were *man* adjoin'd:
This wounds me most (what can it less?) that

man,

Man fall'n shall be restor'd, I never more.

Jortin.

404. *This wounds me most &c*] Very artful. As he could not acquit himself of envy and mischief he endeavors to soften his crimes by assigning this cause of them. *Warburton.*

This wounds me most (what can it less?)
that man,

Man fall'n shall be restor'd, I never more.

The poet very judiciously makes the Tempter conclude with these lines concerning the restoration of fall'n man, in order to lead our Saviour to say something about the manner of it, to know which was one great part of his design, that he might be able, if possible, to counterplot and prevent it. With no less judgment is our Saviour represented in the following answer taking no other notice of it than by replying *Deservedly thou griev'st &c*

Thyer.

416. — *the*

Comes to the place where he before had sat
 Among the prime in splendor, now depos'd,
 Ejected, emptied, gaz'd, unpitied, shunn'd,
 A spectacle of ruin or of scorn 415
 To all the host of Heav'n: the happy place
 Imparts to thee no happiness, no joy,
 Rather inflames thy torment, representing
 Lost blifs, to thee no more communicable,
 So never more in Hell than when in Heaven. 420
 But thou art serviceable to Heav'n's King.
 Wilt thou impute t' obedience what thy fear
 Extorts, or pleasure to do ill excites?

What

416. — *the happy place &c*] The same noble sentiment we find also in *Paradise Lost*. IX. 467.

But the hot Hell that always in him burns,
 Though in mid Heav'n, &c. *Thyer.*

417. *Imparts to thee*] In all the editions it is printed *Imports to thee*, but in the Errata of the first edition we are desired to read *Imparts to thee*. It is no wonder that the errors of the first edition are continued in the subsequent ones, when those errors do not much disturb the sense: but even where they make downright nonsense of the passage, they are still continued; and we had a most remarkable instance a little before in ver. 400. *Never acquainted for Nearer acquainted.*

426. *With all afflictions? but his patience won.*] So Mr. Fenton points this passage in his edition, and so it should be pointed. And the verb *won* I think is not often used as a verb neuter, but I find it so in Spenser's *Faery Queen*. B. I. Cant. 6. St. 39.

And he the stoutest knight that ever won.

434. *But what have been thy answers, what but dark,*] The oracles were often so obscure and dubious, that there was need of other oracles to explain them. *Sed jam ad te venio,*

Sancte Apollo, qui umbilicum certum terrarum obsides,
 Unde superstitiosa primum sæva evasit vox fera,

tuis

What but thy malice mov'd thee to misdeem
 Of righteous Job, then cruelly to' afflict him 425
 With all inflictions? but his patience won.
 The other service was thy chosen task,
 To be a liar in four hundred mouths;
 For lying is thy sustenance, thy food.
 Yet thou pretend'st to truth; all oracles 430
 By thee are giv'n, and what confess'd more true
 Among the nations? that hath been thy craft,
 By mixing somewhat true to vent more lies.
 But what have been thy answers, what but dark,
 Ambiguous and with double sense deluding, 435

Which

tuis enim oraculis Chrysippus totum volumen
 implevit, partim falsis, ut ego opinor, partim
 casu veris, ut fit in omni oratione. sæpissime;
 partim *flexiloquis*, & *obscuris*, ut *interpret* egeat
interprete, & *sors ipsa ad sortes referenda sit*;
 partim *ambiguus*, & *quæ ad dialecticum deferen-*
da sint. Cicero De Div. II. 56. *Calton.*

Milton in these lines about the Heathen oracles
 seems to have had in view what Eusebius says
 more copiously upon this subject in the fifth
 book of his *Præparatio Evangelica*. That
 learned father reasons in the very same way
 about them, and gives many instances from
 history of their delusive and double meanings.
 It may not perhaps be impertinent to mention
 one by way of illustration. Cræsus sending to

consult the Delphic oracle about the success of
 his intended expedition against the Persian re-
 ceived this answer,

Κροισὸν Ἄλυν διαβάς μεγάλην ἀρχὴν κατα-
 λυσεῖ,

Cræsus Halym penetrans magnam perver-
 tet opum vim,

which by the ambiguity of one word might
 either signify the conquest of the Persian em-
 pire, or the ruin of his own: but he, as it
 was natural enough for an ambitious prince to
 do, construing it according to his own flatter-
 ing hopes, was overcome and lost his kingdom.

Thyer.

447. *But*

Which they who ask'd have seldom understood,
 And not well understood as good not known?
 Who ever by consulting at thy shrine
 Return'd the wiser, or the more instruct
 To fly or follow what concern'd him most, 440
 And run not sooner to his fatal snare?
 For God hath justly giv'n the nations up
 To thy delusions; justly, since they fell
 Idolatrous: but when his purpose is
 Among them to declare his providence 445
 To thee not known, whence hast thou then thy truth,
 But

447. *But from him or his Angels president*]
 Utitur etiam eis Deus (Dæmonibus) ad verita-
 tis manifestationem per ipsos fiendam, dum di-
 vina mysteria eis per Angelos revelantur. The
 words are quoted from Aquinas (2da 2dæ
 Quæst. 172. Art. 6.) but the opinion is as old
 at least as St. Austin, whose authority he and
 Peter Lombard alledge for it. *Calton.*
 This notion Milton very probably had from
 Tertullian and St. Austin. Tertullian speak-
 ing of the Gods of the Heathens and their
 oracles says — Dispositiones etiam Dei &
 tunc prophetis concionantibus exceperunt, &
 nunc lectionibus resonantibus carpunt. ita &
 hinc sumentes quasdam temporum sortes æmu-
 lantur divinitatem, dum furantur divinationem.
 In oraculis autem, quo ingenio ambi-
 guitates temperent in eventus, sciunt Cræsi,
 sciunt Pyrrhi. Apol. C. 22. St. Austin more

appositely to our present purpose, answering
 the Heathen boasts of their oracles says —
 tamen nec ista ipsa, quæ ab eis vix raro &
 clanculo proferuntur, movere nos debent, si
 cuiquam Dæmonum extortum est id prodere
 cultoribus suis, quod didicerat ex eloquiis pro-
 phetarum, vel ex oraculis Angelorum. Aug.
 De Div. Dæmonum. Sect. 12. Tom. 6. Ed.
 Bened. And again Cum enim vult Deus etiam
 per infimos infernosque spiritus aliquem vera
 cognoscere, temporalia dumtaxat atque ad
 istam mortalitatem pertinentia, facile est, &
 non incongruum, ut omnipotens & justus ad
 eorum pœnam, quibus ista prædicuntur, ut
 malum quod eis impendit ante quam veniat
 prænoscendo patiantur, occulto apparatu mi-
 nisteriorum suorum etiam spiritibus talibus ali-
 quid divinationis impertiat, ut quod audiunt
 ab Angelis, prænuntient hominibus. De Div.
 Quæst.

But from him or his Angels president
 In every province? who themselves disdaining
 T'approach thy temples, give thee in command
 What to the smallest tittle thou shalt say 450
 To thy adorers; thou with trembling fear,
 Or like a fawning parasite obey'ft;
 Then to thyself ascrib'ft the truth foretold.
 But this thy glory shall be soon retrench'd;
 No more shalt thou by oracling abuse 455
 The Gentiles; henceforth oracles are ceas'd,
 And thou no more with pomp and sacrifice

Shalt

Quæst. ad Simpl. L. 2. S. 3. Tom. 6. The following passage from the same place of St. Austin may serve to illustrate what Milton says above at ver. 432.

— that hath been thy craft,
 By mixing somewhat true to vent more lies.

Miscet tamen isti (Dæmones) fallacias, & verum quod nosse potuerint, non docendi magis quam decipiendi sine prænuntiant. *Thyer.*

447. — or his Angels president

[In every province?] Milton has here follow'd the Septuagint reading in Deuteronomy. Ὅτε διεμερίζεν ὁ ὕψιστος τοὺς ἔθνη — ἐσησεν ὁρὰ ἐθνῶν καὶ τὰ ἀριθμὸν ἀγγέλων θεοῦ. Warburton.

453. Then to thyself ascrib'ft the truth foretold.] The Demons (Lactantius says) could certainly foresee, and truly foretell many

future events, from the knowledge they had of the dispositions of Providence before their fall. And then they assumed all the honor to themselves, pretending to be the authors, and doers of what they predicted. Nam cum dispositiones Dei præsentiant, quippe qui ministri ejus fuerunt, interponunt se in his rebus; ut quæcunque à Deo vel facta sunt, vel fiunt, ipsi potissimum facere, aut fecisse videantur. Div. Inst. II. 16. *Calton.*

456. — henceforth oracles are ceas'd,] I would not censure Milton for mentioning the silence of oracles, at our Saviour's appearing in the world, both here and in his elegant hymn on Christ's nativity, because it adorns the poems, tho' it be a vulgar error. *Fortin.* As Milton had before adopted the ancient opinion of oracles being the operations of the fall'n Angels, so here also again he follows the

Shalt be inquir'd at Delphos or elsewhere,
 At least in vain, for they shall find thee mute.
 God hath now sent his living oracle 460
 Into the world to teach his final will,
 And sends his Spirit of truth henceforth to dwell
 In pious hearts, an inward oracle
 To all truth requisite for men to know.

So spake our Saviour; but the subtle Fiend, 465
 Though inly stung with anger and disdain,
 Dissembled, and this answer smooth return'd.

Sharply thou hast insisted on rebuke,

And

the same authority in making them cease at the coming of our Saviour. See this matter fully discuss'd in Fontenelle's history of oracles, and father Baltus's answer to him. *Thyer.*

458. — at *Delphos*] In the famous controversy about ancient and modern learning Mr. Wotton reproves Sir William Temple, for putting *Delphos* for *Delphi*, every where in his Essays. Mr. Boyle justifies it, and says that it is used by all the finest writers of our tongue, and best judges of it, particularly Waller, Dryden, Creech &c. If these authorities may justify Sir William Temple, they may also justify Milton; but certainly the true way of writing is not *Delphos* in the accusative case, but *Delphi* in the nominative. And though one would not condemn those excellent writers, who have unawares fallen into

the common error, yet to defend *Delphos* upon this only pretence, that it has been the custom of our English writers to call it so; is, as Dr. Bentley replies, like the Popish priest, who for 30 years together had read *Mumpsimus* in his breviary instead of *Sumpsimus*; and when a learned man told him of his blunder, I'll not change, says he, my old *Mumpsimus* for your new *Sumpsimus*.

460. *God hath now sent his living oracle*

Into the world] This heavenly oracle delivers himself here, in terms clear enough to alarm the Tempter: but it was not time yet to put an end to the temptation by giving him full conviction. *Tantum vero ei innotuit* (Christus) *quantum voluit: tantum autem voluit, quantum oportuit.* [Aug. De Civ. Dei IX. 21. I have put *ei* for *eis* to suit it to my present

And urg'd me hard with doings, which not will
 But misery hath wrested from me: where 470
 Easily canst thou find one miserable,
 And not enforc'd oft-times to part from truth;
 If it may stand him more in stead to lie,
 Say and unsay, feign, flatter, or abjure?
 But thou art plac'd above me, thou art Lord; 475
 From thee I can and must submit indure
 Check or reproof, and glad to 'scape so quit.
 Hard are the ways of truth, and rough to walk,
 Smooth on the tongue discours'd, pleasing to th'ear,
 And

present purpose] The Son of God was sent, a man amongst men, to teach them *viva voce*, conveying his instructions to the understanding by the ear. In this view he was *a living oracle*, and distinguish'd from the other oracle, the Holy Spirit, who communicates himself by silent impressions upon the mind within. But Christ had a nobler meaning. In the Greek Fathers he is stil'd *αυτοζων, ζωσα βελη, λογος ζων*, essential life, the living counsel, and the living word of God. And St. John says, that *in him was life, and the life was the light of men*. I. 4. This meaning was not unobserved by the Tempter. He easily perceived that the eternal Word might be the living oracle intended: and his words a little below ver. 475. seem to be a feign'd acknowledgment of what he would not yet believe, tho' he feared it might be true.

But thou art plac'd above me, thou art *Lord*;
 From thee I can and must submit indure
 Check or reproof, *and glad to 'scape so quit*.

Thou art the first begotten of God, and *Lord* of all things; and thou canst remand me to that dreadful deep, whither thy thunder drove me out of Heaven. *Calton.*

460. — *his living oracle*] We have here corrected an error, which has prevailed in most of the editions, *loving oracle* instead of *living oracle*; and another a little afterward, *and inward oracle* instead of *an inward oracle*.

474. *Say and unsay, feign, flatter, or abjure?*] Might not Milton possibly intend here, and particularly by the word *abjure*, to lash some of his complying friends, who renounc'd their republican principles at the Restoration?

Thyer.

And tuneable as sylvan pipe or song; 480
 What wonder then if I delight to hear
 Her dictates from thy mouth? most men admire
 Virtue, who follow not her lore: permit me
 To hear thee when I come (since no man comes)
 And talk at least, though I despair to' attain. 485
 Thy Father, who is holy, wise and pure,
 Suffers the hypocrite or atheous priest
 To tread his sacred courts, and minister
 About his altar, handling holy things,
 Praying or vowing, and vouchsaf'd his voice 490
 To Balaam reprobate, a prophet yet
 Inspir'd; disdain not such access to me.

To whom our Saviour with unalter'd brow.
 Thy coming hither, though I know thy scope,
 I bid not or forbid; do as thou find'st 495
 Permission from above; thou canst not more.

He added not; and Satan bowing low

His

482. — *most men admire*
Virtue, who follow not her lore:] Imitated
 from the well known saying of Medea, Ov.
 Met. VII. 20.

— *Video meliora, proboque;
 Deteriora sequor.*

497. — *and Satan bowing low*
His gray dissimulation,] An expression this,
 which your little word-catching critics will very
 probably censure, but readers of true taste ad-
 mire. It is a true instance of the *feliciter au-*
det. There is another of the same kind in
 this

His gray diffimulation, disappear'd
 Into thin air diffus'd: for now began
 Night with her fullen wings to double-shade 500
 The desert; fowls in their clay nests were couch'd;
 And now wild beasts came forth the woods to roam.

this book, where the poet says, speaking of
 the angelic quire, ver. 170.

— and in celestial measures mov'd,
 Circling the throne and singing, *while the*
band
Sung with the voice. Thyer.

498. — *disappear'd*
Into thin air diffus'd:] So Virgil of Mer-
 cury. *Æn.* IV. 278.

Et procul in tenuem ex oculis evanuit auram.

500. — *to double-shade*
The desert;] He has expressed the same
 thought elsewhere

In double night of darkness, and of shades.

And the reader will naturally observe, how
 properly the images are taken from the place,
 where the scene is laid. It is not a description
 of night at large, but of a night in the desert:
 and as Mr. Thyer says, is very short, tho'
 poetical. The reason no doubt was, because
 the poet had before labor'd this scene to the
 utmost perfection in his *Paradise Lost*.

The end of the First Book.

PARADISE REGAINED

His gay dissipation, disappear'd

Into thin air diffus'd: for now began

Night with her silent wings to double shut

The desert, towns in their clay cells were couched

And now wild beasts came forth the woods to rove

THE

BOOK

BOOK

THE

THE

PARADISE REGAINED

THE
SECOND BOOK
OF
PARADISE REGAIN'D.

PARADISE REGAINED

BOOK II

M EAN while the new paper is being printed

At Jostan and the other

SECOND BOOK

PARADISE REGAINED

I have a great deal to say to you

And on that high authority

PARADISE REGAIN'D.

B O O K II.

MEAN while the new-baptiz'd, who yet remain'd
 At Jordan with the Baptist, and had seen
 Him whom they heard so late expressly call'd
 Jesus Messiah Son of God declar'd,
 And on that high authority had believ'd, 5

And

1. *Mean while the new-baptiz'd &c.*] The greatest and indeed justest objection to this poem is the narrowness of its plan, which being confin'd to that single scene of our Saviour's life on earth, his temptation in the desert, has too much sameness in it, too much of the reasoning and too little of the descriptive part, a defect most certainly in an epic poem, which ought to consist of a proper and happy mixture of the instructive and the delightful. Milton was himself, no doubt, sensible of this imperfection, and has therefore very judiciously contriv'd and introduc'd all the little digressions that could with any sort of propriety connect with his subject, in order to relieve and refresh the reader's attention. The following conversation betwixt Andrew and Simon upon the missing our Saviour so long, with the Virgin's reflections on the same occasion, and the council of the Devils how best to attack their enemy, are instances of this sort, and both very happily executed in their respective ways. The language of the former

is not glaring and impassion'd, but cool and unaffected, corresponding most exactly to the humble pious character of the speakers. That of the latter is full of energy and majesty, and not a whit inferior to their most spirited speeches in the *Paradise Lost*. This may be given as one proof out of many others, that, if the *Paradise Regain'd* is inferior, as indeed I think it must be allow'd to be, to the *Paradise Lost*, it cannot justly be imputed, as some would have it, to any decay of Milton's genius, but to his being cramp'd down by a more barren and contracted subject. *Thyer.*

4. *Jesus Messiah Son of God declar'd,*] This is a great mistake in the poet. All that the people could collect from the declarations of John the Baptist and the voice from Heaven was that he was a great prophet, and this was all they did in fact collect; they were uncertain whether he was their promis'd Messiah.

Warburton.

And with him talk'd, and with him lodg'd, I mean
 Andrew and Simon, famous after known,
 With others though in holy writ not nam'd,
 Now missing him their joy so lately found,
 So lately found, and so abruptly gone, 10
 Began to doubt, and doubted many days,
 And as the days increas'd, increas'd their doubt:
 Sometimes they thought he might be only shown,
 And for a time caught up to God, as once
 Moses was in the mount, and missing long; 15

And

6. — *I mean*

Andrew and Simon,] This sounds very profane; but I find a like instance or two in Harrington's translation of the Orlando Furioso. Cant. 31. St. 46.

And calling still upon that noble name,
 That often had the Pagans overcome,
 (*I mean Renaldo's house of Montalbano.*)

And again St. 55.

Further she did to Brandimart recount,
 How she had seen the bridge the Pagan made,
 (*I mean the cruel Pagan Rodomonte.*)

The particulars here related are founded upon the first chapter of St. John. Two of John's disciples, upon his testimony, followed Jesus: and they came, and saw where he dwelt, and abode with him that day. One of the two was Andrew, Simon Peter's brother. He first findeth his own brother Simon, and saith unto him, We

have found the Messiah; and he brought him to Jesus. These incidents our author improves to great advantage: and as his subject was scanty and barren, he sheweth his skill and judgment in embellishing it with as many particulars, and interesting as many persons in it, as he possibly could.

13. *Sometimes they thought he might be only shown,*] Virg. Æn. VI. 870.

Ostendent terris hunc tantum fata, nec ultra
 Esse sinent.

16. *And the great Thibite*] Or *Tishbite* as he is called in Scripture, 1 Kings XVII. 1. Elijah, a native of Thibbe or Tishbe, a city of the country of Gilead, beyond Jordan. Yet once again to come. For it hath been the opinion of the church, that there would be an Elias before Christ's second coming as well as before his first: and this opinion the learned Mr. Mede supports from the prophecy of Malachi IV. 5. *Behold*

And the great Thisbite, who on fiery wheels
 Rode up to Heav'n, yet once again to come.
 Therefore as those young prophets then with care
 Sought lost Elijah, so in each place these
 Nigh to Bethabara; in Jericho
 The city' of palms, Ænon, and Salem old,
 Machærus, and each town or city wall'd
 On this side the broad lake Genezaret,
 Or in Peræa; but return'd in vain.
 Then on the bank of Jordan, by a creek,

20

25

Where

Behold I will send you Elijah the prophet, before the coming of the great and dreadful day of the Lord &c: and from what our Saviour says Mat. XVII. 11. *Elias truly shall first come, and restore all things.* These words our Saviour spake when John Baptist was beheaded, and yet speaks as of a thing future, ἀποκαταστήσει πάντα, and shall restore all things. But as it was not Elias in person, but only in spirit, who appeared before our Saviour's first coming, so will it also be before his second. The reader may see the arguments at large in Mr. Mede's Discourse XXV. which no doubt Milton had read, not only on account of the fame and excellence of the writer, but as he was also his fellow-collegian.

18. *Therefore as those young prophets then with care*

Sought lost Elijah, &c] 2 Kings II. 17. *They sent fifty men, and they sought three days, but found him not. So in each place these nigh to*

Bethabara: such elleipses, as Mr. Sympfon observes, are frequent, and especially in our author. *In Jericho the city of palms,* so it is called Deut. XXXIV. 3. and Josephus, Strabo, Pliny, and all writers describe it as abounding with those trees. *Ænon,* mention'd John III. 23. as is likewise *Salim* or *Salem.* And *John* also was baptizing in *Enon* near to *Salim.* But there appears to be no particular reason for our author's calling it *Salem old,* unless he takes it to be the same with the *Shalem* mention'd Gen. XXXIII. 18. or confounds it with the *Salem* where Melchizedek was king. *Machærus,* a castle in the mountainous part of *Peræa* or the country beyond Jordan, which river is well known to run thro' the lake of *Genezareth,* or the sea of *Tiberias,* or the sea of *Galilee,* as it is otherwise called. So that they searched in each place *on this side* Jordan, or in *Peræa,* πέραν Ιορδάνου, beyond it.

Where winds with reeds and osiers whisp'ring play,
 Plain fishermen, no greater men them call,
 Close in a cottage low together got,
 Their unexpected loss and plaints out breath'd.

Alas, from what high hope to what relapse 30
 Unlook'd for are we fall'n! our eyes beheld
 Messiah certainly now come, so long
 Expected of our fathers; we have heard
 His words, his wisdom full of grace and truth;
 Now, now, for sure, deliverance is at hand, 35
 The kingdom shall to Israel be restor'd:
 Thus we rejoic'd, but soon our joy is turn'd
 Into perplexity and new amaze:
 For whither is he gone, what accident
 Hath rapt him from us? will he now retire 40
 After appearance, and again prolong

Our

27. *Plain fishermen, no greater men them call,*
 Imitated from the beginning of Spenser's Shepherd's Calendar.

A shepherd's boy, no better do him call.

30. *Alas, from what high hope &c]* So we read in the first edition; in most of the others it is absurdly printed

Alas, from *that* high hope to what relapse.
 Væ misero mihi, quanta de spe decidi! Terence Heaut. II. III. 9.

34. — *full of grace and truth;* Quoted from John I. 14. *The Word was made flesh, and dwelt among us, — full of grace and truth.*

36. *The kingdom shall to Israel be restor'd:* They are properly made to talk in the language,

Our expectation? God of Israël,
 Send thy Messiah forth, the time is come;
 Behold the kings of th' earth how they oppress
 Thy chosen, to what highth their pow'r unjust 45
 They have exalted, and behind them cast
 All fear of thee; arise and vindicate
 Thy glory, free thy people from their yoke.
 But let us wait; thus far he hath perform'd,
 Sent his Anointed, and to us reveal'd him, 50
 By his great Prophet, pointed at and shown
 In public, and with him we have convers'd;
 Let us be glad of this, and all our fears
 Lay on his providence; he will not fail,
 Nor will withdraw him now, nor will recall, 55
 Mock us with his blest sight, then snatch him hence;
 Soon we shall see our hope, our joy return.

Thus

guage, and according to the expectations of
 the Jews. *Lord, wilt thou at this time restore
 again the kingdom to Israel?* Act I. 6.

42. *God of Israël, &c]* This sudden turn,
 and breaking forth into prayer to God is beau-
 tiful as it is surprising: and the prayer itself
 is conceived very much in the spirit of the
 Psalms, and almost in the words of some of
 them.

56. *Mock us with his blest sight, then snatch
 him hence;*] Virgil. *Æn.* I. 407.

— falsis

Ludis imaginibus.

Æn. VI. 870.

*Ostendent terris hunc tantum fata, neque ultra
 Esse sinent.* *Fortin.*

60. *But*

Thus they out of their complaints new hope resume
 To find whom at the first they found unfought:
 But to his mother Mary, when she saw 60
 Others return'd from baptism, not her son,
 Nor left at Jordan, tidings of him none,
 Within her breast though calm, her breast though pure,
 Motherly cares and fears got head, and rais'd
 Some troubled thoughts, which she in sighs thus clad.
 O what avails me now that honor high 66
 To have conceiv'd of God, or that salute
 Hail highly favor'd, among women blest!
 While I to sorrows am no less advanc'd,
 And fears as eminent, above the lot 70
 Of other women, by the birth I bore,

In

60. *But to his mother Mary,*] The meaning of the common reading (if it have any, and be not a blunder of the press) must be — *ad matrem quod attinet* — *as for or as to* his mother Mary — for her part. Or the meaning might be — But [to come] to his mother Mary — to [come next to speak of] his mother. Sanctius observes, that all languages delight in brevity. Milton certainly is fond of it in ours. His stile is exceedingly elleiptical, and sometimes cramped by an unnatural conciseness. This might be the case here; but I would rather believe, that the poet dictated

But O! his mother Mary, —

See the happy effect of a very small alteration! The transition to the great mother is freed from an awkward elleipsis; and the poet brings her upon the scene, with a compassionate feeling of her grief. If this reading was but possessed of the editions, nothing could be objected to it.

Calton.

I am no friend to alterations of the text, unless they are absolutely necessary. The construction is — *But to his mother — within her breast — motherly cares and fears got head, and rais'd some troubled thoughts*: and if the words were

In such a season born when scarce a shed
 Could be obtain'd to shelter him or me
 From the bleak air; a stable was our warmth,
 A manger his; yet soon enforc'd to fly 75
 Thence into Egypt, till the murd'rous king
 Were dead, who sought his life, and missing fill'd
 With infant blood the streets of Bethlehem;
 From Egypt home return'd, in Nazareth
 Hath been our dwelling many years; his life 80
 Private, unactive, calm, contemplative,
 Little suspicious to any king; but now
 Full grown to man, acknowledg'd, as I hear,
 By John the Baptist, and in public shown,
 Son own'd from Heaven by his Father's voice; 85

I

were brought thus near together, there would not perhaps be thought that difficulty and perplexity in the syntax.

63. *Within her breast though calm, her breast though pure,*

Motherly cares and fears got head,] A sentiment much of the same kind with that in the Paradise Lost, where upon the fall of our first parents it is said X. 23.

— dim sadness did not spare
 That time celestial visages, yet mix'd
 With pity, violated not their bliss:

and may also serve to confirm what has been

observ'd in the note upon that place. How much more dignity and amiableness in this character than in that of a Stoical indifference and freedom from all perturbation as they term it? *Tbyer.*

79.

— in Nazareth

Hath been our dwelling many years;] She mentions this as part of their distress, because the country of Galilee, whereof Nazareth was a city, was the most despised part of Palestine, despised by the Jews themselves: and therefore Nathaniel asketh Philip John I. 46. *Can there any good thing come out of Nazareth?*

I look'd for some great change; to honor? no,
 But trouble, as old Simeon plain foretold,
 That to the fall and rising he should be
 Of many in Israël, and to a sign
 Spoken against, that through my very soul 90
 A sword shall pierce; this is my favor'd lot,
 My exaltation to afflictions high;
 Afflicted I may be, it seems, and blest;
 I will not argue that, nor will repine.
 But where delays he now? some great intent 95
 Conceals him: when twelve years he scarce had seen,
 I lost him, but so found, as well I saw
 He could not lose himself; but went about
 His Father's business; what he meant I mus'd,
 Since understand; much more his absence now 100
 Thus

93. *Afflicted I may be, it seems, and blest;
 I will not argue that, nor will repine.
 But where delays he now? some great intent
 Conceals him:]* How charmingly does Mil-
 ton here verify the character he had before given
 of the blessed Virgin in the lines above?

Within her breast though calm, her breast
 though pure,
 Motherly cares and fears got head.
 We see at one view the piety of the saint, and

the tenderness of the mother; and I think
 nothing can be conceiv'd more beautiful and
 moving than that sudden start of fond im-
 patience in the third line, *But where delays he
 now?* breaking in so abruptly upon the com-
 pos'd resignation express'd in the two pre-
 ceding ones. The same beauty is continued
 in her suddenly checking herself, and resuming
 her calm and resign'd character again in these
 words — *some great intent conceals him.*

Thyer.
 103. *My*

Thus long to some great purpose he obscures.

But I to wait with patience am inur'd;

My heart hath been a store-house long of things

And sayings laid up, portending strange events.

Thus Mary pond'ring oft, and oft to mind 105

Recalling what remarkably had pass'd

Since first her salutation heard, with thoughts

Meekly compos'd awaited the fulfilling:

The while her son tracing the desert wild,

Sole but with holiest meditations fed, 110

Into himself descended, and at once

All his great work to come before him set;

How to begin, how to accomplish best

His end of being on earth, and mission high:

For Satan with sly preface to return 115

Had

103. *My heart hath been a store-house long of things*

And sayings laid up, —

Thus Mary pond'ring oft,] Alluding to what is said of her, Luke II. 19. *But Mary kept all these things, and pondred them in her heart:* and again ver. 51. *but his mother kept all these sayings in her heart:* so consistent is the part that she acts here with her character in Scripture.

110. — *with holiest meditations fed,*] An

expression very significant, and the same with that in *Paradise Lost*. III. 37.

Then feed on thoughts &c. Thyer.

111. *Into himself descended,*] In sese descendere. *Perfius* Sat. IV. 23.

115.—*with sly preface to return*] Mr. Symphon proposes to read

— *with sly purpose to return:*

I

but

Had left him vacant, and with speed was gone
 Up to the middle region of thick air,
 Where all his potentates in council sat;
 There without sign of boast, or sign of joy,
 Solicitous and blank he thus began.

120

Princes, Heav'n's ancient Sons, ethereal Thrones,
 Demonian Spirits now, from th' element
 Each of his reign allotted, rightlier call'd
 Pow'rs of fire, air, water, and earth beneath,
 So may we hold our place and these mild seats
 Without new trouble; such an enemy

125

Is

but *preface* is better, alluding to what Satan
 had said I. 483.

—— permit me
 To hear thee when I come &c.

Satan's concluding speech at their first meeting
 was a preface to their meeting again.

122. ——— from th' element

*Each of his reign allotted, rightlier call'd
 Pow'rs of fire, air, water, and earth beneath,*

It was a notion among the Ancients, especially
 among the Platonists, that there were Demons
 in each element, some visible, others invisible,
 in the æther, and fire, and air, and water, so
 that no part of the world was devoid of soul:
 εἰσι δὲ καὶ ἄλλοι δαίμονες, ἕς καὶ καλοῖη ἂν τις
 γλῆνητας θεούς, καθ' ἑκάστον τῶν στοιχείων, οἱ μὲν
 ὄρατοι, οἱ δὲ ἀόρατοι, ἐν τε αἰθέρι, καὶ πυρί,

αἰέρι τε, καὶ ὕδατι, ὡς μνησεν κοσμος μερῶν ψυ-
 χης ἀμοιρῶν εἶναι, as Alcinous in his summary
 of the Platonic doct'rins says cap. 5. Michael
 Pfellus, in his dialogue concerning the opera-
 tion of Demons, from whence Milton bor-
 rowed some of his notions of Spirits, (as we
 observed in a note upon the Paradise Lost
 I. 423.) speaks to the same purpose, that
 there are many kinds of Demons, and of all
 sorts of forms and bodies, so that the air above
 us and around us is full, the earth and the
 sea are full, and the inmost and deepest re-
 cesses: πολλὰ δαίμονων γένη, καὶ παντοδαπά-
 τας ἰδέας καὶ τὰ σώματα· ὡς εἶναι πλὴρη μὲν
 τὸν αἶρα, τὸν τε ὑπερθεὶν ἡμῶν καὶ τὸν περὶ ἡμᾶς·
 πλὴρη δὲ γαίαν καὶ θαλάτταν, καὶ τὰς μυχαί-
 τας καὶ βυθίους [βυθίους] τοπὰς. p. 41. and
 he divides them into six kinds, the fiery, the
 aery, the earthy, the watry, the subterraneous,
 and

Is risen to invade us, who no less
 Threatens than our expulsion down to Hell;
 I, as I undertook, and with the vote
 Consenting in full frequency was impower'd, ¹³⁰
 Have found him, view'd him, tasted him, but find
 Far other labor to be undergone
 Than when I dealt with Adam first of Men,
 Though Adam by his wife's allurements fell,
 However to this man inferior far, ¹³⁵
 If he be man by mother's side at least,
 With more than human gifts from Heav'n adorn'd,
 Per-

and the lucifugous: το διαπυρρον, το αεριον, το χθονιον, το υδραιον τε και εναλιον, το υποχθονιον, το μισοφαις και δυσαιδητον. p. 45. Edit. Lutet. Paris. 1615. But the Demons not only resided in the elements, and partook of their nature, but also presided and ruled over them, as Jupiter in the air, Vulcan in the fire, Neptune in the water, Cybele in the earth, and Pluto under the earth.

130. — in full frequency] Milton, in his History of England, has said, The assembly was *full and frequent*; and in Paradise Lost I. 797. the council of Devils was *frequent and full*. Here the adjective is converted into a substantive, and in I. 128: and Shakespear uses it in the same manner. Timon Act 5. Sc. 3.

Tell Athens, in the *frequency* of degree,
 From high to low throughout.

136. *If he be man by mother's side at least,*] The Tempter had no doubt of Christ's being a *man by the mother's side*: but the want of a comma in its due place after *man*, hath puzzled both the sense and the construction. *He is* must be understood at the end of the verse, to support the syntax.

If he be man, by mother's side at least [he is].
 Calton.

We have still preserved the pointing of Milton's own edition; for some perhaps may choose to join the whole together, and understand it thus. Satan had heard him declar'd from Heaven, and knew him to be the Son of God; and now after the trial that he had made of him, he questions whether he be man *even* by the mother's side,

If he be man by mother's side at least:

I 2

And

Perfections absolute, graces divine,
 And amplitude of mind to greatest deeds.
 Therefore I am return'd, lest confidence 140
 Of my success with Eve in Paradise
 Deceive ye to persuasion over-sure
 Of like succeeding here; I summon all
 Rather to be in readiness, with hand
 Or counsel to assist; lest I who erst 145
 Thought none my equal, now be over-match'd.
 So spake th' old Serpent doubting, and from all
 With clamor was assur'd their utmost aid
 At his command; when from amidst them rose
Belial,

And it is the purport of Satan in this speech not to say any thing to the evil Spirits that may lessen, but every thing that may raise their idea of his antagonist.

139. *And amplitude of mind to greatest deeds.*] There is a great deal of dignity as well as significancy in this expression, and none certainly could have been better selected to express the idea which the poet intended to convey. He borrowed it very probably from the following passage in Tully's Tusc. Disp. II. 25. Hoc igitur tibi propone, *amplitudinem et quasi quandam exaggerationem quam altissimam animi, quæ maxime eminet contemnendis et despiciendis doloribus, unam esse omnium rem pulcherrimam.* Milton had a very happy talent in the choice of words, and indeed it is a very considerable part of the poet's art. Let the

reader but try to substitute any other word of the same signification in the place of *amplitude* in this verse, and he will soon be convinc'd, that none can be found to fill it up with equal beauty and propriety. *Thyer.*

150. *Belial, the dissoluteſt &c*] I have heard these three lines objected to as harsh and inharmonious, but in my opinion the very objection points out a remarkable beauty in them. It is true, they don't run very smoothly off the tongue, but then they are with much better judgment so contriv'd, that the reader is oblig'd to lay a particular emphasis, and to dwell as it were for some time upon that word in each verse which most strongly expresses the character describ'd, viz. *dissoluteſt, sensualleſt, fleshlieſt.* This has a very good effect by impressing the idea more strongly upon the mind, and

Belial, the diffoluteſt Spirit that fell, 150

The ſenſualleſt, and after Aſmodai

The fleſhlieſt Incubus, and thus advis'd.

Set women in his eye, and in his walk,

Among daughters of men the faireſt found;

Many are in each region paſſing fair 155

As the noon ſky; more like to Goddeſſes

Than mortal creatures, graceful and diſcreet,

Expert in amorous arts, inchanting tongues

Persuaſive, virgin majeſty with mild

And ſweet allay'd, yet terrible t'approach, 160

Skill'd to retire, and in retiring draw

Hearts

and contributes even in ſome meaſure to increaſe our averſion to the odious character of Belial by giving an air of deteſtation to the very tone of voice with which theſe verſes muſt neceſſarily be read. *Thyer.*

153. *Set women in his eye, &c]* As this temptation is not mention'd, nor any hint given of it in the goſpels, it could not ſo well have been propoſed to our Saviour, it is much more fitly made the ſubject of debate among the wicked Spirits themſelves. All that can be ſaid in commendation of the power of beauty, and all that can be alleged to depreciate it, is here ſumm'd up with greater force and elegance, than I ever remember to have ſeen it in any other author. And the character of *Belial* in the *Paradiſe Loſt*, and the part that he ſuſtains there, ſufficiently ſhow how properly

he is introduced upon the preſent occaſion. He is ſaid to be *the fleſhlieſt Incubus after Aſmodai*, or *Aſmadai* as it is written *Paradiſe Loſt* VI. 365, or *Aſmodæus* IV. 168. the luſtful Angel, who loved Sarah the daughter of Raguël, and deſtroyed her ſeven husbands, as we read in the book of Tobit.

155. — *paſſing fair]* Our author had ſeveral times met with this phraſe in his beloved Spenser and Shakeſpear; and particularly in Romeo's commendations of his miſtreſs. Act 1. Scene 2.

Show me a miſtreſs, that is *paſſing fair*;
What doth her beauty ſerve, but as a note,
Where I may read, who paſſ'd that *paſſing fair*?

161. *Skill'd to retire, and in retiring draw*
Hearts

Hearts after them tangled in amorous nets.
 Such object hath the pow'r to soft'n and tame
 Severest temper, smooth the rugged'st brow,
 Enerve, and with voluptuous hope dissolve, 165
 Draw out with credulous desire, and lead
 At will the manliest, resolute'st breast,
 As the magnetic hardest iron draws.
 Women, when nothing else, beguil'd the heart
 Of wisest Solomon, and made him build, 170

And

Hearts after them] In the same manner Milton in his description of Eve. *Paradise Lost*. VIII. 504.

Not obvious, not obtrusive, but retir'd,
 The more desirable.

Hearts after them tangled in amorous nets. Milton seems to use the word *amorous* rather in the sense of the Italian *amoroso*, which is applied to any thing relating to the passion of love, than in its common English acceptation, in which it generally expresses something of the passion itself. *Thyer*.

166. *Draw out with credulous desire,*] This beautiful expression was form'd partly upon the *spes animi credula mutui* of Horace. *Od.* IV. l. 30.

— fond hope of mutual fire,
 The still-believing, still-renew'd desire,
 as Mr. Pope paraphrases it. And as Mr. Thyer

thinks, it is partly an allusion to Terence. *Andria*. IV. I. 23.

— Non tibi fatis esse hoc visum solidum est
 gaudium

Nisi me lactasses amantem, et falsa spe produceres.

168. *As the magnetic hardest iron draws.*] Lucian hath this simile in his *Images* Vol. 2. p. 2. Ed. Græv. Εἰ δὲ κακείνη προσβλέψῃ σε, τίς εἶσαι μηχανὴ ἀποσῆναι αὐτῆς; ἀπαξὶ γὰρ σε ἀναδύσασκεν ἐνθα ἀν' ἐθέλῃ, ὅπερ καὶ ἡ λίθος ἢ ἡρακλεία δρᾷ τὸν σιδηρὸν. But if the fair one once look upon you, what is it that can get you from her? She will draw you after her at pleasure, bound hand and foot, just as the loadstone draws iron. We may observe that Milton, by restraining the comparison to the power of beauty over the wisest men and the most stoical tempers, hath given it a propriety, which is lost in a more general application. See a little poem of Claudian's on the *Magnet*.
 It

And made him bow to the Gods of his wives.

To whom quick answer Satan thus return'd.

Belial, in much uneven scale thou weigh'st

All others by thyself; because of old

Thou thyself doat'st on womankind, admiring 175

Their shape, their color, and attractive grace,

None are, thou think'st, but taken with such toys.

Before the flood thou with thy lusty crew,

False titled sons of God, roaming the earth

Cast

It is the 5th of his Eidyllia.

Calton.

As the magnetic, It should be the magnet, or the magnetic stone: but Milton often converts the adjective, and uses it as the substantive. Mr. Thyer wishes some authority could be found to justify the omitting of this line, which in his opinion is very low and mean; and appears too the more so, as it immediately follows some of the finest and most masterly verses in the whole poem. The simile is in itself trite and common, and the conceit implied in the word *hardest* boyish to the last degree. This shows that all Milton's learning and genius could not entirely preserve him from being infected with that fanciful sort of wit, which too much prevailed in the age, in which he first form'd his taste.

177. *None are, thou think'st, but taken with such toys.*] The Line would be clearer, if it run thus,

None are, thou think'st, taken but with such toys. Symphon.

[178. *Before the flood &c*] It is to be lamented that our author has so often adopted the vulgar notion of the Angels having commerce with women, founded upon that mistaken text of Scripture, Gen. VI. 2. *The sons of God saw the daughters of men, that they were fair; and they took them wives of all which they chose.* See *Paradise Lost* III. 463. and V. 447. But tho' he seems to favor that opinion, as we may suppose, to embellish his poetry, yet he shows elsewhere that he understood the text rightly, of the sons of Seth, who were the worshippers of the true God, intermarrying with the daughters of wicked Cain. *Paradise Lost* XI. 621.

To these that sober race of men, whose lives
Religious titled them the sons of God,
Shall yield up all their virtue, all their fame
Ignobly, to the trains and to the smiles
Of these fair atheists.

180. Cast

Cast wanton eyes on the daughters of men, 180
 And coupled with them, and begot a race.
 Have we not seen, or by relation heard,
 In courts and regal chambers how thou lurk'st,
 In wood or grove by mossy fountain side,
 In valley or green meadow, to way-lay 185
 Some beauty rare, Calisto, Clymene,
 Daphne, or Semele, Antiopa,
 Or Amymone, Syrinx, many more

Too

180. *Cast wanton eyes on the daughters of men,*] In Pfellus's Dialogue De Oper. Dæm. these sensualities seem to be confin'd to the three lowest orders of evil Demons: [p. 39. Ed. Gaulm. Lut. Par. 1615.] and Asmodai in the Greek of Tobit is called only a Demon or an evil Demon; tho' the Talmudists, Grotius says, [not. ad Tobiam] set him at the head of all the Demons. In our poet's time it was seriously believed by very learned men of our own, addicted to the Platonic philosophy, that the Devil had carnal commerce with witches. See More's Antidote against atheism. B. 3. chap. 12. *Calton.*

182. — or by relation heard,] Here Milton forgot himself. It is a Devil who speaks; yet the words can only suit the poet.

Warburton.

188. — many more

Too long,] A concise way of speaking for *many more too long to mention.* The author had used it before. Paradise Lost III. 473. And

indeed more would have been *too long*, and it would have been better, if he had not enumerated so many of the loves of the Gods. *Calisto, Semele, Antiopa* were mistresses to *Jupiter*; *Clymene*, and *Daphne* to *Apollo*; *Amymone* to *Neptune*, and *Syrinx* to *Pan*. These things are known to every School-boy, but add no dignity to a divine poem: and in my opinion are not the most pleasing subjects in painting any more than in poetry, tho' wrought by the hand of a Titian or a Julio Romano. But our author makes ample amends in what follows.

190. *Apollo, Neptune, &c*] Both here and elsewhere Milton considers the Gods of the Heathens as Demons, or Devils. Πάντες οἱ θεοὶ τῶν ἐθνῶν δαίμονια. Psal. XCV. 5. And the notion of the Demons having commerce with women in the shape of the Heathen Gods is very ancient, and is expressly asserted by Justin Martyr, from whom probably our author borrow'd it. εἰρησεται γὰρ τ' ἀληθές· ἐπεὶ
 TO

Too long, then lay'st thy scapes on names ador'd,
 Apollo, Neptune, Jupiter, or Pan, 190
 Satir, or Faun, or Sylvan? But these haunts
 Delight not all; among the sons of men,
 How many have with a smile made small account
 Of beauty and her lures, easily scorn'd
 All her assaults, on worthier things intent? 195
 Remember that Pellean conqueror,
 A youth, how all the beauties of the east

He

το παλαιον δαιμονες φωνοι επιφανειας ποιησα-
 μνοι, και γυναικας εμοιχευσαν, κ. τ. λ. For
 verily I must tell you, that heretofore these
 impure Spirits under various apparitions went
 into the daughters of men, and defiled boys,
 and dress'd up such scenes of horror, that
 such as enter'd not into the reason of things,
 but judg'd by appearance only, stood aghast
 at the specters, and being shrunk up with fear
 and amazement, and never imagining 'em to
 be Devils call'd 'em Gods, and invoc'd 'em
 by such titles, as every Devil was pleas'd to
 nick-name himself by. And again. But far
 be it from men of sense to harbour such opi-
 nions of the Gods, namely that their Jove the
 supreme, and Father of all the Gods, should
 be a parricide, and the son of a parricide, and
 be captivated by the vilest lusts, and descend
 upon Ganymede, and a crew of notorious
 adulteresses, and beget children after his own
 likeness. But as I have said, these were the
 actions of wicked Spirits. αλλ', ως προεφημεν,

οι φωνοι δαιμονες ταυτα επραξαν. Apol. I. p. 10
 & 33. Edit. Thirlbii.

196. *Remember that Pellean conqueror, &c*]
 Alexander the great, who was born at *Pella* in
 Macedonia: and his continence and clemency
 to Darius's queen, and daughters, and the
 other Persian ladies whom he took captive af-
 ter the battle at Issus, are commended by the
 historians. Tum quidem ita se gessit, ut
 omnes ante eum reges et continentia et cle-
 mentia vincerentur. Virgines enim regias ex-
 cellentis formæ tam sancte habuit, quam si
 eodem quo ipse parente genitæ forent: con-
 jugem ejusdem, quam nulla ætatis suæ pul-
 chritudine corporis vicit, adeo ipse non violavit,
 ut summam adhibuerit curam, ne quis captivo
 corpori illuderet &c. Quint. Curt. Lib. 3.
 cap. 9. And this is the more extraordinary,
 as he was then a young conqueror of about 23
 years of age, *a youth*, as Milton expresses it.
 It would have been happy, if he had behaved
 K with

He slightly view'd, and slightly overpass'd;
 How he firnam'd of Africa dismiss'd
 In his prime youth the fair Iberian maid. 200
 For Solomon, he liv'd at ease, and full
 Of honor, wealth, high fare, aim'd not beyond
 Higher design than to enjoy his state;
 Thence to the bait of women lay expos'd:
 But he whom we attempt is wiser far 205
 Than Solomon, of more exalted mind,

Made

with the same moderation in other instances afterwards.

199. *How he firnam'd of Africa &c.*] The continence of *Scipio Africanus* at the age of 24, and his generosity in restoring a handsome Spanish lady to her husband and friends, are celebrated by Polybius Lib. 10. and after him by Livy Lib. 26. cap. 50. and Valerius Maximus Lib. 4. cap. 3. and various other authors. And yet, notwithstanding these testimonies, a noble author hath lately called in question the truth of the fact, and the character of Scipio. "Now the reputation of the first Scipio was "not so clear and uncontroverted in *private* "as in public life; nor was he allowed by all "to be a man of such severe virtue as he affected, and as that age required. Nævius "was thought to mean him in some verses "Gellius has preserved. And Valerius Antias "made no scruple to assert, that far from restoring the fair Spaniard to her family, he "debauched and kept her. See *the Idea of a* "patriot king p. 204. We hope this is said

only for the sake of a particular application to a particular character, and should be sorry to have the world deprived of so shining an example of virtue, upon no better authority. For as an excellent writer has observed upon the occasion, "the words of Nævius are "these,

Etiam qui res magnas manu sæpe gessit gloriose,
 Cujus facta viva nunc vigent, qui apud gentes solus
 Præstat; eum suus pater cum pallio uno ab amica abduxit.

"These obscure verses were in Gellius's opinion, the sole foundation of Antias's calumny, against the universal concurrence of historians. His ego versibus credo adductum Valerium Antiatem adversum cæteros omnes scriptores de Scipionis moribus sensisse. Lib. 6. cap. 8. And what he thought of this historian's modesty and truth, we may collect from what he tells us of him in "another

Made and set wholly on th' accomplishment
 Of greatest things; what woman will you find,
 Though of this age the wonder and the fame,
 On whom his leisure will vouchsafe an eye 210
 Of fond desire? or should she confident,
 As sitting queen ador'd on beauty's throne,
 Descend with all her winning charms begirt
 T' enamour, as the zone of Venus once
 Wrought that effect on Jove, so fables tell; 215

How

" another place, where having quoted two
 " tribunicial decrees, which he says he tran-
 " scribed from records, (ex annalium monu-
 " mentis) he adds, that Valerius Antias made
 " no scruple to give the lie to them in public.
 " Valerius autem Antias, contra hanc decre-
 " torum memoriam contraque auctoritates ve-
 " terum annalium &c Lib. 7. cap. 19. And
 " Livy in his 36th book, quoting this Antias
 " for the particulars of a victory, subjoins,
 " concerning the number of the slain, scrip-
 " tori parum fidei sit, quia in eo augendo
 " non alius intemperantior est. And he that
 " will amplify on one occasion, will diminish
 " on another; for it is the same intemperate
 " passion that carries him indifferently to ei-
 " ther" See *a Letter to the Editor of the Idea*
of a patriot king &c. p. 25, 26.

210. *On whom his leisure will vouchsafe an eye*
Of fond desire?] This eye of fond desire is
 very beautifully expressed by Æschylus, whom
 our author perhaps had in view. Suppl. ver.
 1011.

Και παρθενων χλιδασιν ευμορφοις επι
 Πας τις παρελθων ομματα Δελκίηρον
 Τοξευμ' επεμψεν, 'ιμερς νικωμεν. Thyer.

214. — as the zone of Venus once
 Wrought that effect on Jove, so fables tell;]
 Alluding to the famous story in Homer, of
 Juno's borrowing the girdle of Venus, and
 thereby deceiving Jupiter. Iliad. XIV. 214.

Η, και απο σθησφιν ελυσατο κeson ιμανια,
 Παιχιλον' ενθα δε οι Δελκίηρα παντα τετυχιο
 Ενθ' ενι μεν φιλοτης, εν δ' ιμερς, εν δ' οαριςυς,
 Παρφασις, η τ' εκλεψε νοον πυκα περ φρονε-
 οντων.

She said. With awe divine the queen of
 love
 Obey'd the sister and the wife of Jove:
 And from her fragrant breast the zone un-
 brac'd,
 With various skill and high embroid'ry
 grac'd.

K 2

In

How would one look from his majestic brow
 Seated as on the top of virtue's hill,
 Discount'nance her despis'd, and put to rout
 All her array; her female pride deject,
 Or turn to reverent awe? for beauty stands 220
 In th'admiration only of weak minds
 Led captive; cease to'admire, and all her plumes
 Fall flat and shrink into a trivial toy,
 At every sudden flighting quite abash'd:
 Therefore with manlier objects we must try 225
 His constancy, with such as have more show
 Of worth, of honor, glory', and popular praise;
 Rocks whereon greatest men have ofttest wreck'd;
 Or that which only seems to satisfy
 Lawful desires of nature, not beyond; 230

And

In this was every art, and every charm,
 To win the wisest, and the coldest warm:
 Fond love, the gentle vow, the gay desire,
 The kind deceit, the still-reviving fire,
 Persuasive speech, and more persuasive sighs,
 Silence that spoke, and eloquence of eyes.

Pope.

But the words *so fables tell* look as if the poet had forgot himself, and spoke in his own person rather than in the character of Satan.

216. ——— *from his majestic brow*

Seated as on the top of virtue's hill,] Here is the construction that we often meet with in Milton: from his majestic brow, that is from the majestic brow of him seated as on the top of virtue's hill: and the expression of *virtue's bill* was probably in allusion to the rocky eminence on which the virtues are plac'd in the table of Cebes, or the arduous ascent up the hill to which virtue is represented pointing in the best designs of *the judgment of Hercules*,
 par-

And now I know he hungers where no food
Is to be found, in the wide wilderneys;
The rest commit to me, I shall let pass
No' advantage, and his strength as oft assay.

He ceas'd, and heard their grant in loud acclame; 235
Then forthwith to him takes a chosen band
Of Spirits likest to himself in guile
To be at hand, and at his beck appear,
If cause were to unfold some active scene
Of various persons, each to know his part; 240
Then to the desert takes with these his flight;
Where still from shade to shade the Son of God
After forty days fasting had remain'd,
Now hungring first, and to himself thus said.

Where will this end? four times ten days I've pass'd 245
Wand'ring

particularly that by Annibal Caracci in the palace Farnese at Rome, as well as that by Paolo Matthæi, painted by the direction of Lord Shaftsbury; but the first thought of seating virtue on a hill was borrow'd from old Hesiod, Oper. & Dier. I. 288.

— μακρὸν δὲ καὶ ὀρθίος οἶμος ἐπ' αὐτῷ,
καὶ τρηχὺς τὸ πρῶτον· ἐπὶ δ' εἰς ἀρκὺν ἰκῆται,
ῥηϊδίῃ δὴ πείτα πέλει, χαλεπὴ πέρ ἐσσα.

228 — have ofttest wreck'd;] We read ac-

ording to Milton's own edition *oftest*, which is better than *often* in the others.

232. — wide wilderneys;] In most of the editions it is falsely printed *wild wilderneys*.

244. Now hungring first,] There seems, I think, to be a little inaccuracy in this place. It is plain by the Scripture account, that our Saviour *hungred* before the Devil first tempted him by proposing to him his making stones into bread, and Milton's own account in the first book is consistent with this: is there not there-

Wand'ring this woody maze, and human food
 Nor tasted, nor had appetite; that fast
 To virtue I impute not, or count part
 Of what I suffer here; if nature need not,
 Or God support nature without repast 250
 Though needing, what praise is it to indure?
 But now I feel I hunger, which declares
 Nature hath need of what she asks; yet God
 Can satisfy that need some other way,
 Though hunger still remain: so it remain 255
 Without this body's wasting, I content me,
 And from the sting of famin fear no harm,
 Nor

therefore a seeming impropriety in saying that he *now first hungred*, especially considering the time that must have necessarily elaps'd during Satan's convening and consulting with his companions? *Tbyer.*

259. *Me hungring more to do my Father's will.*] In allusion to our Saviour's words John IV. 34. *My meat is to do the will of him that sent me, and to finish his work.*

261. *Commun'd in silent walk, then laid him down*] Agreeable to what we find in the Psalms. IV. 4. *Commune with your own heart upon your bed, and be still.*

264. *And dream'd, as appetite is wont to dream, Of meats and drinks,*] To this purpose Lucretius with great strength and elegance. IV. 1018.

Flumen item sitiens, aut fontem propter amœnum

Adsidet, et totum prope faucibus occupat amnem.

266. *Him thought, &c.*] We say now, and more justly, *he thought*; but *him thought* is of the same construction as *me thought*, and is used by our old writers, as by Fairfax Cant. 13. St. 40.

Him thought he heard the softly whistling wind.

He by the brook of Cherith stood &c. Alluding to the account of Elijah. 1 Kings XVII. 5, 6. *He went and dwelt by the brook Cherith, that is before Jordan: And the ravens brought him bread and flesh in the morning, and bread and flesh in the*

Nor mind it, fed with better thoughts that feed
Me hungring more to do my Father's will.

It was the hour of night, when thus the Son 260
Commun'd in silent walk, then laid him down
Under the hospitable covert nigh
Of trees thick interwoven; there he slept,
And dream'd, as appetite is wont to dream,
Of meats and drinks, nature's refreshment sweet; 265
Him thought, he by the brook of Cherith stood
And saw the ravens with their horny beaks
Food to Elijah bringing ev'n and morn,
Though ravenous, taught t'abstain from what they [brought:
He

the evening. As what follows, He saw the prophet also &c., is in allusion to 1 Kings XIX. 4, &c. But he himself went a day's journey into the wilderness, and came and sat down under a juniper-tree — And as he lay and slept under a juniper-tree, behold then, an Angel touched him, and said unto him, Arise and eat. And he looked, and behold, there was a cake baken on the coals, and a cruse of water at his head; and he did eat and drink, and laid him down again. And the Angel of the Lord came again the second time, and touched him, and said, Arise and eat, because the journey is too great for thee. And he arose, and did eat and drink, and went in the strength of that meat forty days and forty nights, unto Horeb the mount of God. And Daniel's living upon pulse and water rather than the portion of the king's meat and drink

is celebrated Dan. I. So that, as our dreams are often composed of the matter of our waking thoughts, our Saviour is with great propriety supposed to dream of sacred persons and subjects. Lucretius IV. 959.

Et quoi quisque ferè studio devinctus ad-
hæret,
Aut quibus in rebus multum fumus antè
morati,
Atque in qua ratione fuit contenta magis
mens,
In somnis eadem plerumque videmur obire.

His very dreams are rightly made to show our Saviour to have meditated much on the word of God.

He saw the prophet also how he fled 270
 Into the desert, and how there he slept
 Under a juniper; then how awak'd,
 He found his supper on the coals prepar'd,
 And by the Angel was bid rise and eat,
 And eat the second time after repose, 275
 The strength whereof suffic'd him forty days;
 Sometimes that with Elijah he partook,
 Or as a guest with Daniel at his pulse.
 Thus wore out night, and now the herald lark
 Left his ground-nest, high tow'ring to descry 280
 The morn's approach, and greet her with his song:
 As lightly from his grassy couch up rose
 Our Saviour, and found all was but a dream,

Fasting

278. *Or as a guest with Daniel at his pulse.*] Mr. Symphon proposes to read, *Or was a guest &c.*

279. — *and now the herald lark*] This is a beautiful thought, which modern wit hath added to the stock of antiquity. We may see it rising tho' out of a low hint of Theocritus, like the bird from his *thatch'd pallat*. Idyll. X. 50.

Ἀρχεῖται δ' αὖ μωνίας, ἐγειρομένῳ κορυθαλλῶ.

Chaucer leads the way to the English poets, in four of the finest lines in all his works. Knight's Tale. 1493.

The mery lark, messengere of the day,
 Salewith in her song the morow gray,
 And fry Phebus rysith up so bright,
 That all the Orient laughith at the sight.

Faery Queen B. 1. Cant. 11. St. 51.

— when Una her did mark
 Climb to her charet, all with flowers spread,
 From Heaven high to chace the chearless
 dark,
 With merry note her loud salutes the mount-
 ing lark. *Calton.*

To

Fasting he went to sleep, and fasting wak'd.
 Up to a hill anon his steps he rear'd, 285
 From whose high top to ken the prospect round,
 If cottage were in view, sheep-cote or herd;
 But cottage, herd, or sheep-cote none he saw,
 Only' in a bottom saw a pleasant grove,
 With chaunt of tuneful birds resounding loud; 290
 Thither he bent his way, determin'd there
 To rest at noon, and enter'd soon the shade
 High roost, and walks beneath, and alleys brown,
 That open'd in the midst a woody scene;
 Nature's own work it seem'd (nature taught art) 295
 And to a superstitious eye the haunt
 Of Wood-Gods and Wood-Nymphs; he view'd it round,
 When

To these instances we may properly add from
 Shakespear, Rom. & Jul. Act 3. Sc. 7.

It was the lark, the *herald* of the morn.

And the lark not only furnishes our author
 with a most beautiful description, but also with
 a most exact similitude.

As lightly from his grassy couch up rose
 Our Saviour.

282. *As lightly from his grassy couch*] The
 same expression he uses in the Paradise Lost,
 IV. 600.

— for beast and bird,
 They to their *grassy couch*. Thyer.

293. — *and alleys brown,*] This idea our
 author derived from Italy and the Italian poets.
 He had expressed it before, Paradise Lost
 IX. 1088.

— where highest woods impenetrable
 To star or sun-light, spread their umbrage
 broad
 And *brown* as evening.

And the reader may see the word explain'd in
 L Mr.

When suddenly a man before him stood,
 Not rustic as before, but seemlier clad,
 As one in city, or court, or palace bred, 300
 And with fair speech these words to him address'd.

With granted leave officious I return,
 But much more wonder that the Son of God
 In this wild solitude so long should bide
 Of all things destitute, and well I know, 305
 Not without hunger. Others of some note,
 As story tells, have trod this wilderness;

The

Mr. Thyer's note upon Paradise Lost IV. 246.
Imbrownd the noontide bow'rs.

299. *Not rustic as before, but seemlier clad,*] The Tempter is very properly made to change his appearance and habit with the temptation. In the former book, when he came to tempt our Saviour to turn the stones into bread to satisfy their hunger, he appeared as a poor old man *in rural weeds*; but now, when he comes to offer a magnificent entertainment, he is *seemlier clad*, and appears as a wealthy citizen or a courtier: and here *with fair speech* he addresses his words, there it was only *with words thus utter'd spake*. These lesser particulars have a grace and propriety in them, which is well worthy of the reader's observation.

302. *With granted leave*] It is true that Satan at parting, in the conclusion of the for-

mer book, had asked leave to come again, but all the answer that our Saviour returned was

Thy coming hither, though I know thy
 scope,
 I bid not or forbid; do as thou find'st
 Permission from above.

But as the Tempter must needs have been a most impudent being, it was perfectly in character to represent him as taking *permission* for *granted leave*.

308. *The fugitive bond-woman &c*] Hagar, who fled from the face of her mistress, Gen. XVI. 6. and is therefore called a *fugitive*; and her name by interpretation (says Ainsworth) is a *fugitive* or *stranger*: but her son was not a fugitive, but an *out-cast*; so exact was our author in the use of his epithets. But then what shall we say to the words following, *Out-cast Nebaioth*?

The fugitive bond-woman with her son
 Out-cast Nebaioth, yet found here relief
 By a providing Angel; all the race 310
 Of Israel here had famish'd, had not God
 Rain'd from Heav'n Manna; and that Prophet bold
 Native of Thebez wand'ring here was fed
 Twice by a voice inviting him to eat:
 Of thee these forty days none hath regard, 315
 Forty and more deserted here indeed.

To whom thus Jesus. What conclud'st thou hence?

They

Nebaioth? For as Mr. Meadowcourt and others have observed, Nebaioth was the eldest son of Ishmael, (Gen. XXV. 13.) and grandson of Abraham and Hagar. He seems here to be put by mistake for Ishmael. At least it is not usual to call the father by the name of the son.

313. *Native of Thebez*] In the first edition it was falsely printed *Thebes*, but Thebes (says Mr. Meadowcourt) was the birth-place of no prophet except blind Tiresias. However this reading hath prevailed throughout the editions, though in the table of Errata at the end of the first edition we are desired to correct and read *Thebez*, the same as *Thebe*, or *Thisbe*, or *Tisbe*, the birth-place of the prophet Elijah. There is a *Thebez* mention'd, Judges IX. 50. where Abimelech was slain; and it looks as if our author took that and this to be the same place. He had before called Elijah *the great Thibite* ver. 16. and he might here more consistently have said *Native of Thisbe*: but he

seems to write sometimes, as if he had a mind to make work for commentators.

313. — *wand'ring here was fed*] It appears that Milton conceived the wilderness, where Hagar wander'd with her son, and where the Israelites were fed with Manna, and where Elijah retreated from the rage of Jezebel, to be the same with the wilderness, where our Saviour was tempted. And yet it is certain, that they were very different places, for the wilderness, where Hagar wander'd, was *the wilderness of Beer-sheba* Gen. XXI. 14. and where the Israelites were fed with Manna was *the wilderness of Sin* Exod. XVI. 1. and where Elijah retreated was *in the wilderness, a day's journey from Beer-sheba* 1 Kings XIX. 4. and where our Saviour was tempted was *the wilderness near Jordan*: but our author considers all that tract of country as one and the same wilderness, tho' distinguish'd by different names from the different places adjoining.

They all had need, I as thou see'st have none.

How hast thou hunger then? Satan reply'd.

Tell me if food were now before thee set, 320

Would'st thou not eat? Thereafter as I like

The giver, answer'd Jesus. Why should that

Cause thy refusal? said the subtle Fiend.

Hast thou not right to all created things?

Owe not all creatures by just right to thee 325

Duty and service, not to stay till bid,

But tender all their pow'r? nor mention I

Meats

319. *How hast thou hunger then?*] These words seem to be wrong, they being neither an answer to the words preceding,

They all had need, I as thou see'st have none; nor corresponding to the words of Satan himself just after,

Tell me if food were now before thee set &c: What if we read therefore,

Dost thou not hunger then? *Sympson.*

There seems to be no occasion for any alteration. Satan could not doubt, whether our Saviour was hungry, for he knew very well that he was so, ver. 231.

And now I know he hungers where no food
Is to be found, in the wide wilderness:
and ver. 305.

Of all things destitute, and well I know,
Not without hunger.

But our Saviour had said

They all had need, I as thou see'st have none; and to this Satan replies directly and properly, *How hast thou hunger then* without having need?

325. *Owe not all creatures by just right to thee Duty and service, &c*] The Tempter is got into the same canting, dissembling strain as before I. 475. Christ is *Lord of nature* ver. 335 of this book, and all creatures owe him duty and service, and that *by right*. This could not be true, but on the supposition of his being the *Eternal Word*; and to what purpose could the temptation be continued, if the Devil had been really convinc'd that he was so. *Calton.* This part of the Tempter's speech alludes to that heavenly declaration which he had heard at Jordan, *This is my beloved Son* &c. One may observe too, that it is much the same sort of flattering address with that which he had before

Meats by the Law unclean, or offer'd first
 To idols, those young Daniel could refuse;
 Nor proffer'd by an enemy, though who 330
 Would scruple that, with want oppress'd? Behold
 Nature asham'd, or better to express,
 Troubled that thou should'st hunger, hath purvey'd
 From all the elements her choicest store
 To treat thee as beseems, and as her Lord 335
 With honor, only deign to sit and eat.

He spake no dream, for as his words had end,

Our

before made use of to seduce Eve. *Paradise Lost*. IX. 539.

Thee all things living gaze on, all things
 thine
 By gift &c. *Tbyer*.

329.—*those young Daniel could refuse;*] *Dan.*
I. 8. But Daniel purposed in his heart, that he
would not defile himself with the portion of the
king's meat, nor with the wine which he drank :
 and the reason assign'd by commentators is,
 because in those and most other countries they
 used to offer some part of what they eat and
 drank to their Gods; and therefore Daniel re-
 fused to partake of the provisions from the
 king's table, as of meats offered to idols, and
 consequently unclean. The poet had before
 mention'd *Daniel at his pulse* ver. 278: and
 Moses in the mount and Elijah in the wilder-
 ness are brought in several times, as history af-

fords no instances of abstinence so like our
 Saviour's.

337. *He spake no dream,*] This was no dream
 as before ver. 264. but a reality. And the
 banquet here furnish'd by Satan is like that
 prepared by Armida for her lovers. *Tasso*
Cant. 10. St. 64.

Apprestar sù l'herbetta, ou' è più densa
 L'ombra, e vicino al suon de l'acque chiare
 Fece disculti vasi altera mensa,
 E ricca di vivande elette, e care.
 Era qui ciò, ch'ogni stagion dispensa;
 Ciò che dona la terra, ò manda il mare:
 Ciò che l'arte condisce, e cento belle
 Servivano al convito accorte ancelle.

Under the curtain of the green-wood shade,
 Beside the brook, upon the velvet grass,
 In massy vessel of pure silver made,
 A banquet rich and costly furnish'd was;

All

Our Saviour lifting up his eyes beheld
 In ample space under the broadest shade
 A table richly spread, in regal mode, 340
 With dishes pil'd, and meats of noblest sort
 And favor, beasts of chase, or fowl of game,
 In pastry built, or from the spit, or boil'd,
 Gris-amber-steam'd; all fish from sea or shore,
 Freshet,

All beasts, all birds beguil'd by fowler's
 trade,

All fish were there in floods or seas that pass,
 All dainties made by art, and at the table
 An hundred virgins serv'd, for husbands able.

Fairfax.

340. *A table richly spread, &c*] This temptation is not recorded in Scripture, but is however invented with great consistency, and very aptly fitted to the present condition of our Saviour. This way of embellishing his subject is a privilege which every poet has a just right to, provided he observes harmony and decorum in his hero's character; and one may further add, that Milton had in this particular place still a stronger claim to an indulgence of this kind, since it was a pretty general opinion among the Fathers, that our Saviour underwent many more temptations than those which are mentioned by the Evangelists; nay Origen goes so far as to say, that he was every day, whilst he continued in the wilderness, attack'd by a fresh one. The beauties of this description are too obvious to escape any reader of taste. It is copious, and yet express'd with a very elegant conciseness. Every proper circumstance is mentioned, and yet it is not at all clogg'd or incumber'd, as is often the case,

with too tedious a detail of particulars. It was a scene entirely fresh to our author's imagination, and nothing like it had before occur'd in his *Paradise Lost*, for which reason he has been the more diffuse, and labor'd it with greater care, with the same good judgment that makes him in other places avoid expatiating on scenes which he had before describ'd. See the note on his short description of night at the end of the first book. In a word, it is in my opinion work'd up with great art and beauty, and plainly shows the crudity of that notion which so much prevails among superficial readers, that Milton's genius was upon the decay when he wrote his *Paradise Regain'd*.
Thyer.

344. *Gris-amber-steam'd*;] Ambergris or grey amber is esteemed the best, and used in perfumes and cordials. A curious lady communicated the following remarks upon this passage to Mr. Peck, which we will here transcribe. "Grey amber is the amber our author here speaks of, and melts like butter. It was formerly a main ingredient in every concert for a banquet; viz. to fume the meat with, and that whether boiled, roasted, or baked; laid often on the top of a baked pudding; which last I have eat of
 " at

Freshet, or purling brook, of shell or fin, 345
 And exquisitest name, for which was drain'd
 Pontus, and Lucrine bay, and Afric coast.
 Alas how simple, to these cates compar'd,
 Was that crude apple that diverted Eve!
 And at a stately side-board by the wine 350
 That fragrant smell diffus'd, in order stood

Tall

“ at an old courtier's table. And I remember,
 “ in an old chronicle there is much complaint
 “ of the nobilities being made sick at Cardinal
 “ Wolsey's banquets, with rich sent
 “ cates and dishes most costly dressed with
 “ ambergris. I also recollect I once saw a
 “ little book writ by a gentlewoman of Queen
 “ Elizabeth's court, where ambergris is men-
 “ tion'd as the haut-gout of that age. I fancy
 “ Milton transposed the word for the sake of
 “ his verse; to make it read more poetically.”
 So far this curious Lady. And Beaumont and
 Fletcher in the Custom of the Country. Act III.
 Scene 2.

— Be sure

The wines be lusty, high, and full of spirit,
 And *amber'd* all.

346. *And exquisitest name,*] He alludes here
 to that species of Roman luxury, which gave
exquisite names to fish of exquisite taste, such
 as that they called *cerebrum Jovis*. They ex-
 tended this even to a very capacious dish as
 that they called *clypeum Minervæ*. The mo-
 dern Italians fall into the same wantonness of
 luxurious impiety, as when they call their ex-
 quisite wines by the names of *lacrymæ Christi*
 and *lac Virginis*. Warburton.

347. *Pontus, and Lucrine bay, and Afric coast.*] The fish are brought to furnish this banquet from all the different parts of the world then known; from *Pontus* or the Euxine sea in Asia, from the *Lucrine bay* in Europe in Italy, and from the *coast of Africa*. And all these places are celebrated for different kinds of fish by the authors of antiquity. It would be almost endless to quote the passages. Of the *Lucrine lake* in particular many derive the name *à lucro*, from the abundance of fish there taken.

349. — *that diverted Eve!*] It is used, as he uses many words according to their proper signification in Latin. *Diverto*, to turn aside. We should rather say *perverted*.

350. *And at a stately side-board &c*] As the scene of this entertainment lay in the east, Milton has with great judgment thrown in this and the following particulars to give it an air of eastern grandeur, in which part of the world, it is well known, a great part of the pomp and splendor of their feasts consists in their having a great number of beautiful slaves of both sexes to attend and divert the guests with music and singing. *Tbayer*.

352. — of

Tall stripling youths rich clad, of fairer hue
 Than Ganymed or Hylas; distant more
 Under the trees now tripp'd, now solemn stood
 Nymphs of Diana's train, and Naiades 355
 With fruits and flow'rs from Amalthea's horn,
 And ladies of th' Hesperides, that seem'd
 Fairer than feign'd of old, or fabled since
 Of faery damsels met in forest wide

By

352. — of fairer hue
Than Ganymed or Hylas;] These were two
 most beautiful youths, and belov'd the one
 by Jupiter, and the other by Hercules. Ga-
 nymed was cup-bearer to Jupiter, and Hylas
 drew water for Hercules, and therefore they
 are both properly mention'd upon this oc-
 casion.

355. — and Naiades] Milton is not to be
 blamed for writing as others did in his time.
 But since the critics have determin'd to write
Naiides in three syllables, or *Naiades* in four, it
 is time for the English poets to call these
 nymphs *Naiids*, and not *Naiads*. Jortin.

356. — from Amalthea's horn,] The same
 as the cornu copiae; the horn of plenty. Amal-
 thea was, as some say, a Naid, the nurse of
 Jupiter, who nourish'd him with the milk of
 a goat, whose horn was afterwards made the
 horn of plenty; others say, that Amalthea was
 the name of the goat.

357. And ladies of th' Hesperides,] If we
 compare this with what the Devil says a little
 lower, ver. 374.

All these are Spirits of air and woods and
 springs,

we shall find that they do not tally each to the
 other, for the Hesperides were neither ladies
 of woods nor springs. *Symphon.*

What are the Hesperides famous for but the
 gardens and orchards which they had bearing
 golden fruit in the western isles of Africa?
 They may therefore not improperly be rank'd,
 they and their ladies, with the Spirits of woods
 and springs.

357. And ladies of the Hesperides, that seem'd
 &c.] This is the pointing of the first, and all
 the editions; but I take it to be wrong. The
 Demons *seem'd* (or were like) nymphs of
 Diana's train &c, but they were really fairer
 than those nymphs &c. were feign'd to be.
 This I take to be the poet's thought; and
 therefore the comma should be put after *seem'd*.

Calton.

This is very good sense, but it may be que-
 stion'd whether *that seem'd* may be referred so
 far back as to *nymphs of Diana's train*; and if
 these Spirits were some *nymphs of Diana's train*,
 and

By knights of Logres, or of Lyones, 360
 Lancelot, or Pelleas, or Pellenore:
 And all the while harmonious airs were heard
 Of chiming strings, or charming pipes, and winds
 Of gentlest gale Arabian odors fann'd
 From their soft wings, and Flora's earliest smells. 365
 Such was the splendor, and the Tempter now
 His invitation earnestly renew'd.

What

and some *Naiades*, others might as well be said to be *ladies of th' Hesperides*; and then *that seem'd* will be join'd in construction, as it is plac'd, with what follows,

Fairer than feign'd of old, or fabled since
 Of faery damsels &c.

But here seems to be some defect in the syntax, as if the poet had meant to say *Fairer than feign'd of old, or what has been fabled since of faery damsels met in forest wide by knights, &c.*, of whom he had read in his romances, where it is not so easy to trace him, but the name of *Sir Pelleas* occurs in the *Faery Queen* B. 6. Cant. 12. St. 39.

358. — *er fabled since &c.*] Some readers may perhaps in this passage think our author a little too fond of showing his great reading, a fault which he is indeed sometimes guilty of: but those who are conversant in romance-writers, and know how lavish they are in the praises of their Beauties, will I doubt not discover great propriety in this allusion. *Tbyer.*

363. *Of chiming strings, or charming pipes,*]

So Spenser hath used the verb *charms*. *Faery Queen*, B. 4. Cant. 9. St. 13.

Like as the fowler on his guileful pipe
Charms to the birds full many a pleasant lay.

Calton.

363.

— and winds

*Of gentlest gale Arabian odors fann'd
 From their soft wings, and Flora's earliest
 smells.*]

Milton, I fancy, introduc'd this circumstance in allusion to the eastern custom of using perfumes at their entertainments, for the reason alleged in the note on ver. 350. He has express'd the very same idea in the *Paradise Lost* in the following lines IV. 156.

— now gentle gales

Fanning their odoriferous wings disperse
 Native perfumes, and whisper whence they
 stole

Those balmy spoils:

and by this little specimen one may see, as I observ'd before, that our poet's imagination did not flag in the latter part of his life, and that there is no difference in the *Paradise Lost*
 M and

What doubts the Son of God to sit and eat?
 These are not fruits forbidden; no interdict
 Defends the touching of these viands pure; 370
 Their taste no knowledge works at least of evil,
 But life preserves, destroys life's enemy,
 Hunger, with sweet restorative delight.
 All these are Spi'rits of air, and woods, and springs,
 Thy gentle ministers, who come to pay 375
 Thee homage, and acknowledge thee their Lord:
 What doubt'st thou Son of God? sit down and eat.

To whom thus Jesus temp'rately reply'd.
 Said'st thou not that to all things I had right?
 And who withholds my pow'r that right to use? 380
 Shall I receive by gift what of my own,
 When and where likes me best, I can command?

I

and Paradise Regain'd, but such as was occasion'd by the different subjects. *Thyer.*

368. *What doubts the Son of God to sit and eat?*] *What* seems to be used here much like the Latin *quid*, which signifies both what and why, as we observed in Paradise Lost. II. 329.

What fit we then projecting peace and war?

370. *Defends the touching*] Forbids, prohi-

bits, hinders, as the word is used in Paradise Lost XI. 86. XII. 207. where the reader may see other instances.

379. *Saidst thou not &c*] If Christ was really the *eternal living Word of God*, the Tempter knew the certainty of the consequence, that he must *of right* be *Lord of all things*: and Christ by admitting the last to be a truth, (as he doth here) consequentially asserts the principle; for one cannot hold without the other.
 Saidst

I can at will, doubt not, as soon as thòu,
 Command a table in this wilderness,
 And call swift flights of Angels ministrant 385
 Array'd in glory on my cup to' attend:
 Why shouldst thou then obtrude this diligence,
 In vain, where no acceptance it can find?
 And with my hunger what hast thou to do?
 Thy pompous delicacies I contemn, 390
 And count thy specious gifts no gifts but guiles.

To whom thus answer'd Satan malecontent.
 That I have also pow'r to give thou see'st;
 If of that pow'r I bring thee voluntary
 What I might have bestow'd on whom I pleas'd, 395
 And rather opportunely in this place
 Chose to impart to thy apparent need,

Why

Saidst thou not that to all things I had right?

The *right* of the Son of God being founded
 on his *power*, his *power* must needs be fully
 adequate to his *right*. He therefore adds,

And who withholds my pow'r that right to
 use?

In the two next lines Christ's *strict natural pro-*
priety is distinguish'd from a *right by gift*,

Shall I receive by gift what of *my own*,
 When and where likes me best, I can com-
 mand? *Calton.*

385. — *flights of Angels*] An expression
 likewise in Shakespear. Hamlet. Act 5. Sc. 6.

And *flights of Angels* sing thee to thy rest.

391. — *thy gifts no gifts*] Express'd from
 the Greek proverb. Sophocles. Ajax. 675

Εχθρον αδωρα δωρα, κ'εχ ονησιμα.

M 2

401. — *the*

Why shouldst thou not accept it? but I see
 What I can do or offer is suspect;
 Of these things others quickly will dispose, 400
 Whose pains have earn'd the far fet spoil. With that
 Both table and provision vanish'd quite
 With sound of harpies wings, and talons heard;
 Only th'impórtune Tempter still remain'd,
 And with these words his temptation pursu'd. 405

By hunger, that each other creature tames,
 Thou art not to be harm'd, therefore not mov'd;
 Thy temperance invincible besides,

For

401. — *the far fet spoil.*] *Fet* is much softer than *fetch'd*, and it is used by Chaucer, Squire's Tale 296.

This strangir knight is *fet* to him full sone:
 and by Spenser, Faery Queen B. 3. Cant. 1.
 St. 8.

Whom strange adventure did from Britain
fet :

and Muiopotmos,

Not Bilbo steel, nor Brads from Corinth *fet* :
 and by Johnson, Prol. to Silent Woman,

Though there be none *far fet* :

and in prose as well as in verse by Sir Philip Sidney, Arcad. p. 360. Therewith he told her a *far fet* tale: Defense of Poetry p. 551. and much less with *far fet* maxims of philosophy: as if our old writers had a better ear,

and studied the beauties of sound more than the moderns.

401. — *With that &c*] The breaking off short of the verse admirably expresses the sudden and abrupt manner, wherein

Both-table and provision vanish'd quite
 With sound of harpies wings, and talons heard;

in which the author has imitated Virgil Æn. III. 225.

At subitæ horrifico lapsu de montibus adsunt
 Harpyiæ, et magnis quatiunt clangoribus
 alas,

Diripiuntque dapes.

When from the mountain-tops, with hideous
 cry,

And clatt'ring wings, the hungry harpies fly;
 They snatch the meat. Dryden.

And

For no allurement yields to appetite,
 And all thy heart is set on high designs, 410
 High actions; but wherewith to be achiev'd?
 Great acts require great means of enterprize;
 Thou art unknown, unfriended, low of birth,
 A carpenter thy father known, thyself
 Bred up in poverty and straits at home, 415
 Lost in a desert here and hunger-bit:
 Which way or from what hope dost thou aspire
 To greatness? whence authority deriv'd?
 What followers, what retinue canst thou gain,

Or

And we have a like scene in Shakespear, in the Tempest Act III., where *several strange shapes bring in a banquet*, and afterwards *enters Ariel like a harpy, claps his wings upon the table, and with a quaint device the banquet vanishes.*

404. Only th' importune Tempter still remain'd,
 The word *importune* is often pronounced with this accent by our old writers, as Spenser Faery Queen B. 1. Cant. 12. St. 16.

And often blame the too *importune* fate:
 and B. 2. Cant. 8. St. 38.

The which dividing with *importune* sway:
 and Cant. 11. St. 7.

With greedy malice and *importune* toil:
 whereas now, I think, we commonly pronounce it with the accent upon the last syllable in the adjective, and always in the verb, *importune*.

419 *What followers, what retinue canst thou gain,*

Or at thy heels the dizzy multitude, &c] This is a strange passage! I read

Or at thy heels *what* dizzy multitude,

but it does not please me.

Symphon.

There are two words unhappily lost in the second line by the negligence of the poet's amanuensis or printer, which may be restor'd, I think, with certainty enough. Behold them, Reader, in the place they seem to me to have a right to; consider and judge.

Or at thy heels *how* keep the dizzy multitude.

One may almost venture to determine on the side of these claimants, from what our blessed Saviour saith, in the beginning of his reply to this speech of the Tempter.

Yet

Or at thy heels the dizzy multitude, 420
 Longer than thou canst feed them on thy cost?
 Money brings honor, friends, conquest, and realms:
 What rais'd Antipater the Edomite,
 And his son Herod plac'd on Juda's throne, 424
 (Thy throne) but gold that got him puissant friends?
 Therefore, if at great things thou would'st arrive,
 Get riches first, get wealth, and treasure heap,
 Not difficult, if thou hearken to me;

Riches

Yet wealth without these three is impotent
 To *gain* dominion, or to *keep* it gain'd.

Milton's verses are not always to be measur'd
 by counting syllables on the finger's ends.
 There are examples enow in him, and other
 poets, in blank verse especially, of these *Hypercatalectic* verses, as one may call them,
 where the two last syllables are redundant.
 One or two from Milton will be sufficient.

Extolling patience as the truest fortitude
 Samf. Ag. ver. 655.

But this is from the Chorus. Take another
 from a speech of Dalila's, ver. 870.

Private respects must yield; with grave|au-
 thority.

But an instance of it from *Paradise Lost* will
 be most to the purpose, IX. 249.

For sol|kude | sometimes | is best | sociēty.
 Calton.

This reading makes very good sense, and clears

the syntax: but most readers, I imagin, rather
 than admit such a *Hypercatalectic* verse, will
 understand *the dizzy multitude* as the accusative
 case after the verb *gain*, making favorable al-
 lowances for a little inaccuracy of expression.

422. *Money brings honor, friends, conquest, and
 realms;*] Mammon in the Faery Queen
 attempts the virtue of Sir Guyon with the
 same pretences. B. 2. Cant. 7. St. 11.

Vain-glorious Elf, said he, dost thou not weet,
 That money can thy wants at will supply?
 Shields, steeds, and arms, and all things for
 thee meet

It can purvey in twinkling of an eye;
 And crowns and kingdoms to thee multiply.
 Do I not kings create, and throw the crown
 Sometimes to him that low in dust doth lie?
 And him that reign'd into his room thrust
 down,

And whom I lust do heap with glory and re-
 nown? Calton.

423. *What*

Riches are mine, fortune is in my hand;
 They whom I favor thrive in wealth amain, 430
 While virtue, valor, wisdom sit in want.

To whom thus Jesus patiently reply'd.
 Yet wealth without these three is impotent
 To gain dominion, or to keep it gain'd.
 Witness those ancient empires of the earth, 435
 In highth of all their flowing wealth dissolv'd:
 But men indued with these have oft attain'd

In

423. *What rais'd Antipater the Edomite, &c.*] This appears to be the fact from history. When Josephus introduces Antipater upon the stage, he speaks of him as abounding with great riches. Φίλος δὲ τις Τρῶαν Ἰδαμαίος, Ἀντιπατρός λεγόμενος, πολλῶν μὲν εὐπορῶν χρημάτων, κ. τ. λ. Antiq. Lib. XIV. Cap. 1. And his son Herod was declar'd king of Judea by the favor of Mark Antony, partly for the sake of the Money which he promised to give him — τα δὲ καὶ ὑπὸ χρημάτων αὐτῷ Ἡρώδης ὑπέσχετο δῶσεν εἰ γένοιτο βασιλεὺς. Ibid. Cap. 14.

427. *Get riches first,*] Quærenda pecunia primum. Hor. Ep. I. I. 53.

429. *Riches are mine, &c.*] This temptation we also owe to our author's invention, and 'tis very happily contriv'd, not only as it leads the reader gradually on to those stronger ones in the following book, but as it is so justly fitted to the character of the Tempter, the

prince of Hell, who was supposed by all antiquity to be the king and disposer of riches. Hence was he stil'd Pluto from πλοῦτος divitiæ. Spenser much in the same taste places *the delve of Mammon* close by the entrance into Hell. Faery Queen B. 2. Cant. 7. St. 24.

Betwixt them both was but a little stride,
 That did the house of riches from Hell-mouth divide. Tbyer.

432. *To whom thus Jesus &c.*] When our Saviour, a little before, refused to partake of the banquet, to which Satan had invited him, the line run thus, ver. 378.

To whom thus Jesus *temp'rately* reply'd.

But now when Satan has reproached him with his poverty and low circumstances, the word is fitly altered, and the verse runs thus,

To whom thus Jesus *patiently* reply'd.

439. *Gideon,*

In lowest poverty to highest deeds;
 Gideon, and Jephtha, and the shepherd lad,
 Whose offspring on the throne of Judah sat 440
 So many ages, and shall yet regain
 That seat, and reign in Israel without end.
 Among the Heathen, (for throughout the world
 To me is not unknown what hath been done
 Worthy of memorial) canst thou not remember 445

Quintius,

439. *Gideon, and Jephtha, and the shepherd lad,*] Our Saviour is rightly made to cite his first instances from Scripture, and of his own nation, which was certainly the best known to him: but it is with great art that the poet also supposes him not to be unacquainted with Heathen history, for the sake of introducing a greater variety of examples. Gideon saith of himself, *Oh my Lord, wherewith shall I save Israel? behold my family is poor in Manasseh, and I am the least in my father's house.* Judges VI. 15. And Jephtha *was the son of an harlot, and his brethren thrust him out, and said unto him, Thou shalt not inherit in our father's house, for thou art the son of a strange woman.* Judges XI. 1, 2. And the exaltation of David from a sheep-hook to a scepter is very well known. *He chose David also his servant, and took him from the sheep-folds. From following the ewes great with young, he brought him to feed Jacob his people, and Israel his inheritance.* Psal. LXXVIII. 70, 71.

446. *Quintius, Fabricius, Curius, Regulus?*] *Quintius* (not *Quintus*, as it is in most of the editions besides the first) Cincinnatus was twice

invited from following the plough to be consul and dictator of Rome; and after he had subdued the enemy, when the senate would have enriched him with public lands and private contributions, he rejected all these offers, and retired again to his cottage and old course of life. *Fabricius* could not be bribed by all the large offers of king Pyrrhus to aid him in negotiating a peace with the Romans: and yet he lived and died so poor, that he was buried at the public expense, and his daughters fortunes were paid out of the treasury. *Curius Dentatus* would not accept of the lands, which the senate had assign'd him for the reward of his victories: and when the ambassadors of the Samnites offer'd him a large sum of money as he was sitting at the fire and roasting turnips with his own hands, he nobly refused to take it, saying that it was his ambition not to be rich, but to command those who were so. And *Regulus*, after performing many great exploits, was taken prisoner by the Carthaginians, and sent with the ambassadors to Rome to treat of peace, upon oath to return to Carthage, if no peace or exchange of prisoners should

Quintius, Fabricius, Curius, Regulus?

For I esteem those names of men so poor

Who could do mighty things, and could contemn

Riches though offer'd from the hand of kings.

And what in me seems wanting, but that I

450

May also in this poverty as soon

Accomplish what they did, perhaps and more?

Extol not riches then, the toil of fools,

The

should be agreed upon: but Regulus was himself the first to dissuade a peace, and chose to leave his country, family, friends, every thing, and return a glorious captive to certain tortures and death, rather than suffer the senate to conclude a dishonorable treaty. Our Saviour cites these instances of noble Romans in order of time, as he did those of his own nation: And as Mr. Calton observes, the Romans in the most degenerate times were fond of these (and some other like) examples of ancient virtue; and their writers of all sorts delight to introduce them: but the greatest honor, that poetry ever did them, is here, by the praise of the Son of God.

447. *For I esteem &c.*] The author had here plainly Claudian in mind. De IV. Conf. Honor. 412.

*Discitur hinc quantum paupertas sobria possit:
Pauper erat Curius, cum reges vinceret armis:
Pauper Fabricius, Pyrrhi cum sperneret aurum:*

Sordida Serranus flexit Dictator aratra: &c.

And again In Rufinum I. 200.

*Semper inops, quicumque cupit. contentus
honesto*

*Fabricius parvo spernebat munera regum,
Sudabatque gravi Consul Serranus aratro,
Et casa pugnaces Curios angusta tegebat.
Hæc mihi paupertas opulentior.*

And it is probable that he remember'd here some of his beloved republicans,

— those names of men so poor

Who could do mighty things —

and it is possible that he might also think of himself, who

— could contemn

Riches though offer'd from the hand of kings,

if that story be true of his having been offer'd to be Latin secretary to Charles the 2d., and of his refusing it.

453. *Extol not riches then, &c.*] Milton concludes this book and our Saviour's reply to Satan with a series of thoughts as noble and just, or, to say all in one word, as worthy of the speaker as can possibly be imagin'd: and I think

N

The wise man's cumbrance if not snare, more apt
 To slacken virtue, and abate her edge, 455
 Than prompt her to do ought may merit praise.
 What if with like aversion I reject
 Riches and realms; yet not for that a crown,
 Golden in show, is but a wreath of thorns,
 Brings dangers, troubles, cares, and sleepless nights 460
 To him who wears the regal diadem,
 When on his shoulders each man's burden lies;
 For therein stands the office of a king,
 His honor, virtue, merit and chief praise,
 That for the public all this weight he bears. 465
 Yet he who reigns within himself, and rules
 Passions, desires, and fears, is more a king;

Which

think one may venture to affirm, that as the
 Paradise Regain'd is a poem entirely moral
 and religious, the excellency of which does
 not consist so much in bold figures and strong
 images as in deep and virtuous sentiments ex-
 press'd with a becoming gravity, and a certain
 decent majesty, this is as true an instance of
 the sublime as the battles of the Angels in the
 Paradise Lost. *Thyer.*

458. — *yet not for that a crown,*] I reject
 them, yet not for that reason because a
 crown &c: and in setting forth the duty and

office of a king, let the friends of the house
 of Stuart consider, whether he intended any
 compliment to the king then reigning.

466. *Yet he who reigns within himself, &c]*
 Such sentiments are inculcated not only by the
 philosophers, but also by the poets, as Hor.
 Od. II. II. 9.

Latius regnes avidum domando
 Spiritum &c.

and Sat. II. VII. 83.

Quisnam

Which every wise and virtuous man attains:
 And who attains not, ill aspires to rule
 Cities of men, or head-strong multitudes, 470
 Subject himself to anarchy within,
 Or lawless passions in him which he serves.
 But to guide nations in the way of truth
 By saving doctrine, and from error lead
 To know, and knowing worship God aright, 475
 Is yet more kingly; this attracts the soul,
 Governs the inner man, the nobler part;
 That other o'er the body only reigns,
 And oft by force, which to a generous mind
 So reigning can be no sincere delight. 480
 Besides to give a kingdom hath been thought

Greater

Quisnam igitur liber? Sapiens; sibi qui imperiosus, &c.

473. *But to guide nations &c.*] In this speech concerning riches and realms, our poet has cull'd all the choicest, finest flowers out of the heathen poets and philosophers who have written upon these subjects; it is not so much their words, as their substance sublimated and improv'd: but here he soars above them, and nothing could have given him so complete an idea of a divine teacher, as the life and character of our blessed Saviour.

481. *Besides to give a kingdom &c.*] So He-phæstion to those who transferred the kingdom of Sidon from themselves to another. Quint. Curt. IV. 1. Vos quidem magis virtute, inquit, estote, qui primi intellexistis, quanto majus esset, regnum fastidire quam accipere &c. Diocletian, Charles V, and others who have resign'd the crown were no doubt in our author's thoughts upon this occasion. For as Seneca says, Thyest. III. 529.

Habere regnum, casus est: virtus, dare.

N 2

Greater and nobler done, and to lay down
Far more magnanimous, than to assume.
Riches are needles then, both for themselves,
And for thy reason why they should be fought, 485
To gain a scepter, ofttest better miss'd.

The end of the Second Book.

THE
THIRD BOOK
OF
PARADISE REGAIN'D.

PARADISE REGAIN'D.

B O O K III.

SO spake the Son of God, and Satan stood
 A while as mute confounded what to say,
 What to reply, confuted and convinc'd
 Of his weak arguing, and fallacious drift;
 At length collecting all his serpent wiles, 5
 With soothing words renew'd, him thus accosts.

I see thou know'st what is of use to know,
 What best to say canst say, to do canst do;
 Thy actions to thy words accord, thy words
 To thy large heart give utterance due, thy heart 10
 Contains

10.

— thy heart

Contains of good, wise, just, the perfect shape.]
 Milton, no doubt, by the word *shape* intended
 to express the meaning of the Greek term
idea, but in my opinion it does not at all
 come up to it, and seems rather harsh and
 inelegant. There are words in all languages,
 which cannot well be translated without losing
 much of their beauty, and even some of their
 meaning; of this sort I take the word *idea* to
 be. Tully renders it by the word *species* with
 as little success in my opinion as Milton has
 done here by his English *shape*. Thyer.

Of good, wise, just, the perfect shape. I should
 rather think it express'd from the *perfecta*
forma honestatis, and the *forma ipsa honesti* of
 Cicero. De Fin. II. 15. Habes undique exple-
 tam et *perfectam*, Torquate, *formam honesta-*
tis, &c. De Off. I. 5. *Formam* quidem *ip-*
sam, Marce fili, et tanquam faciem *honesti*
vides; quæ, si oculis cerneretur &c. And
 the more, because he renders *forma* by *shape*
 in the Paradise Lost. IV. 848.

Virtue in her *shape* how lovely.

13. — as

Contains of good, wise, just, the perfect shape.
 Should kings and nations from thy mouth consult,
 Thy counsel would be as the oracle
 Urim and Thummim, those oraculous gems
 On Aaron's breast; or tongue of seers old 15
 Infallible: or wert thou fought to deeds
 That might require th' array of war, thy skill
 Of conduct would be such, that all the world
 Could not sustain thy prowess, or subsist
 In battel, though against thy few in arms. 20
These

13.

— as the oracle

Urim and Thummim, those oraculous gems

On Aaron's breast; &c] Aaron's breast-plate was a piece of cloth doubled, of a span square, in which were set in sockets of gold twelve precious stones bearing the names of the twelve tribes of Israel ingraven on them, which being fixed to the ephod, or upper vestment of the high-priest's robes, was worn by him on his breast on all solemn occasions. In this breast-plate the *Urim and Thummim*, say the Scriptures, were put. And the learned Prideaux, after giving some account of the various opinions concerning *Urim and Thummim*, says it will be safest to hold, that the words *Urim and Thummim* meant only the divine virtue and power, given to the breast-plate in its consecration, of obtaining an oraculous answer from God, whenever counsel was asked of him by the high-priest with it on, in such manner as his word did direct; and that the names of *Urim and Thummim*

were given hereto only to denote the clearness and perfection, which these oracular answers always carried with them. For *Urim* signifieth *light*, and *Thummim* *perfection*. But Milton by adding

— those oraculous gems

On Aaron's breast —

seems to have been of the common received opinion among the Jews, that the answer was given by the precious stones, that it was by the shining and protuberating of the letters in the names of the twelve tribes graven on the twelve stones in the breast-plate of the high-priest, and that in them he did read the answer. But as Dr. Prideaux says, it appears plain from Scripture, that when the high-priest appeared before the veil to ask counsel of God, the answer was given him by an audible voice from the mercy-seat, which was within behind the veil.

— or

These God-like virtues wherefore dost thou hide,
 Affecting private life, or more obscure
 In savage wilderness? wherefore deprive
 All earth her wonder at thy acts, thyself
 The fame and glory, glory the reward ²⁵
 That sole excites to high attempts, the flame
 Of most erected spirits, most temper'd pure
 Ethereal, who all pleasures else despise,
 All treasures and all gain esteem as dross,
 And dignities and pow'rs all but the highest? ³⁰
 Thy

— or tongue of seers old
 Infallible:

The poet by mentioning this after *Urim and Thummim* seems to allude to another opinion of the Jews, that the Holy Spirit spake to the children of Israel during the tabernacle by *Urim and Thummim*, and under the first temple by the *prophets*. See *Prideaux Connect.* Part I. Book III.

17.

— thy skill

Of conduct would be such,] The meaning is, thy skill in conducting an army would be such, that &c: so that there is no occasion for reading, as Mr. Meadowcourt has propos'd, *thy skill* And *conduct*, which would be an alteration for the worse, the commendation in this place not being of his *skill* in general, but of his *skill of conduct* in particular.

25. — *glory the reward*] Our Saviour having withstood the allurements of riches,

Satan attacks him in the next place with the charms of glory. I have sometimes thought, that Milton might possibly take the hint of thus connecting these two temptations from Spenser, who in his second book of the *Faery Queen* representing the virtue of temperance under the character of Guyon, and leading him through various trials of his constancy, brings him to the house of riches or *Mammon's delve* as he terms it, and immediately after to the palace of glory, which he describes in his allegorical manner under the figure of a beautiful woman call'd *Philotime*.

Thyer.

27. *Of most erected spirits,*] The Author here remember'd Cicero. *Pro Archia.* *Trahimur omnes laudis studio, et optimus quisque maxime gloria ducitur.* *De Off.* I. 8. *In maximis animis splendidissimisque ingeniis plerumque existunt honoris, imperii, potentiae, gloriae cupiditates.*

O

31. Thy

Thy years are ripe, and over-ripe; the son
 Of Macedonian Philip had ere these
 Won Asia, and the throne of Cyrus held
 At his dispose; young Scipio had brought down
 The Carthaginian pride; young Pompey quell'd 35
 The Pontic king, and in triumph had rode.
 Yet years, and to ripe years judgment mature,
 Quench not the thirst of glory, but augment.
 Great Julius, whom now all the world admires,
 The

31. *Thy years are ripe, and over-ripe;*] Our Saviour's temptation was soon after his baptism, and he was baptized when he was about thirty years of age. Luke III. 23. And the son of Macedonian Philip, Alexander the great, had ere these, before these years, won Asia, and the throne of Cyrus, the Persian empire founded by Cyrus, held at his dispose; for Alexander was but 20 when he began to reign, and in a few years overturn'd the Persian empire, and died in the 33d year of his age. Young Scipio had brought down the Carthaginian pride; for Scipio Africanus was no more than 24 years old, when he was sent proconsul into Spain, and was only between 28 and 29, when he was chosen consul before the usual time, and transferr'd the war into Africa. Young Pompey quell'd the Pontic king, and in triumph had rode. In this instance our author is not so exact as in the rest, for when Pompey was sent to command the war in Asia against Mithridates king of Pontus, he was above 40, but had signalized himself by many extraordinary actions

in his younger years, and had obtained the honor of two triumphs before that time. Pompey and Cicero were born in the same year; and the Manilian law, which gave the command in Asia to Pompey, was proposed when Cicero was in the 41st year of his age. But no wonder that Milton was mistaken in point of time, when several of the Ancients were, and Plutarch himself, who speaking of Pompey's three memorable triumphs over the three parts of the world, his first over Africa, his second over Europe, and this last over Asia, says that as for his age, those who affect to make the parallel exact in all things betwixt him and Alexander the great, would not allow him to be quite 34, whereas in truth at this time he was near 40. ἡλικία δὲ τότε ἦν (ὡς μὲν οἱ κατὰ πάντας τῷ Ἀλεξανδρῷ παραβαλλόντες αὐτὸν καὶ προσβιβαζόντες ἀξιοῖ) νεώτερόν των τριακοντα καὶ τετρακον, ἀληθεῖα δὲ τοῖς τετραρακοντα προσήγεν. Plut. Vit. Pompeii.

41. — *wept that he had liv'd so long*

Inglorious:] Alluding to a story related of Julius

The more he grew in years, the more inflam'd 40
 With glory, wept that he had liv'd so long
 Inglorious: but thou yet art not too late.

To whom our Saviour calmly thus reply'd.
 Thou neither dost persuade me to seek wealth
 For empire's sake, nor empire to affect 45
 For glory's sake by all thy argument.
 For what is glory but the blaze of fame,
 The peoples praise, if always praise unmix'd?

And

Julius Cæsar, that one day reading the history of Alexander, he sat a great while very thoughtful, and at last burst into tears, and his friends wondring at the reason of it, Do you not think, said he, I have just cause to weep, when I consider that Alexander at my age had conquer'd so many nations, and I have all this time done nothing that is memorable? See Plutarch's Life of Cæsar. Others say, it was at the sight of an image of Alexander the great — animadversa apud Herculis templum magni Alexandri imagine ingemuit; et quasi pertæsus ignaviam suam, quod nihil dum à se memorabile actum esset in ætate qua jam Alexander orbem terrarum subegisset, &c. Suetonii Jul. Cæs. cap. 7.

44. *Thou neither dost persuade me &c*] How admirably does Milton in this speech expose the emptiness and uncertainty of a popular character, and found true glory upon its only sure basis, the approbation of the God of truth? There is a remarkable dignity of sentiment runs quite through it, and I think it

will be no extravagance at all to assert, that he has compris'd in this short compass the substance and quintessence of a subject which has exercised the pens of the greatest moralists in all ages. *Thyer.*

The justness of this remark will appear to greater advantage by the learned collection out of the Heathen moralists in the following note of Mr. Jortin.

47. *For what is glory &c*] The love of glory is a passion deeply rooted in us, and difficultly kept under. *Τῷ κενόδοξίαν, ὡς τελειοτατον χιτωνα, ἡ ψυχη περιουκεν αποτιθεσθαι,* says Plato. Helvidius Priscus, as Tacitus relates, was possessed of all the virtues which make a great and a good man. He was a Stoic into the bargain, and therefore bound by the principles of his philosophy to set a small value upon the *τα εἰς ἐφ' ἡμῶν* yet erant quibus appetentior famæ videretur: quando etiam sapientibus cupidō gloriæ novissima exuitur. Hist. IV. 5. As at Rome and in Greece a spear, a crown of oak or laurel, a statue, a public commendation,

And what the people but a herd confus'd,
 A miscellaneous rabble, who extol
 Things vulgar, and well weigh'd, scarce worth the praise?
 They praise, and they admire they know not what,
 And know not whom, but as one leads the other;

And

mendation, was esteemed an ample recompense for many brave actions; so it is as true, that not a few of their great men were overfond of fame, and mere slaves to the love of it. Let us see what the philosophers have said concerning a greedy desire of glory, such a desire of it as leads men to make it the ruling principle of their actions, and incites them to do well only, or chiefly in order to be admired. We shall find them condemning it, and saying things agreeable enough to what Milton puts into the mouth of our Saviour. *Illud autem te admoneo, ne eorum more, qui non proficere sed conspici volunt, facias aliqua.* Seneca, *Epist. V.* Qui virtutem suam publicari vult, non virtuti laborat, sed gloriæ. *Id. Epist. CXIII.* Cavenda est gloriæ cupiditas, is a lesson delivered by one who in that particular did not practice what he taught. *De Officiis. I.*

Laudis amore tumes? sunt certa piacula,
 quæ te

Ter pure lecto poterunt recreare libello.

Hor. *Epist. I. 1.*

An quidquam stultius, quam quos singulos, sicut operarios barbarosque contempnas, eos esse aliquid putare universos? Cicero, *Tusc. Disp. V. 36.* where Dr. Davies: *Egregium hoc monitum Socrati debetur, qui Alcibiadem, in concionem populi prodire veritum, ita excitavit; Ου καταφρονεις (επι Σωκρατης) ικεινς τς*

σχυροτομης; το ὄνομα ειπων αυτς' φησαντι δ'ε τς Αλκιβιαδς, ὑπολαβων παλιν ὁ Σωκρατης, ετι δ'ε εκεινς τς εν τοις κυκλοις κηρυττοντι; η εκεινου του σκηνοραφς; ὁμολογουντος δ'ε του Κλεινιου μειρακιου, ουκ ουν, εφη ὁ Σωκρατης, ὁ δ'ημος Αθηναίων εκ τουτων ηθροισαι; και ει των καθ' ενα καταφρονητεον, αρα και των ηθροισμῶν. *Epictetus, Enchir. XLV.* says: *Σημεια προκοπιοντος ουδ'ενα ψεγει, ουδ'ενα επαινει, ουδ'ενα μεμφεται, ουδ'ενι εκκαλει, ουδ'εν περὶ ἑαυτου λεγει, — καν τις αυτου επαινη, κατ'αρχηλα του επαινουντος αυτος παρ' ἑαυτω καν ψεγη, ουκ απολογεεται.* *Signa proficientis sunt: neminem vituperat, neminem laudat, de nemine queritur, neminem incusat, nihil de seipso dicit, — et si quis ipsum laudet, ridet laudantem ipse secum; et si vituperet, non se purgat.* *Idem apud Stobæum: Ουδεις φιλοχρηματος, και φιληδονος, και φιλοδοξος, και φιλανθρωπος' αλλα μονος ὁ φιλοκαλος.* *Nemo pecuniæ amans, et voluptatis, et gloriæ simul homines amat; sed solus honesti amans.* So Plato *De Repub. I.* says, that a fondness of glory is as mean a vice as a fondness of money. Many such like passages might be added, particularly from Marcus Aurelius, and other Stoical writers. The Stoics, tho' they refused to give fame and glory a place amongst good things, yet I think did not slight the esteem of good men: they distinguish between gloria and claritas. *Gloria multorum judiciis constat, claritas bonorum.* —

[Sed

And what delight to be by such extoll'd,
 To live upon their tongues and be their talk, 55
 Of whom to be disprais'd were no small praise?
 His lot who dares be singularly good.
 Th' intelligent among them and the wise

Are

[Sed claritas] potest unius boni viri iudicio esse contenta. Seneca, Epist. CII. I cannot forbear inserting here a passage from Seneca, which I believe will please the reader as much as it does me: it relates to that fond hope which we writers, good, bad, and indifferent, are apt to entertain, that our name and labors shall be immortal, and it tells us as elegantly as truly what we have to expect. Profunda supra nos altitudo temporis veniet, pauca ingenia caput exferent, et in idem quandoque silentium abitura oblivioni resistent, ac se diu vindicabunt. Epist. XXI. We expect that Time should take the charge of our writings, and deliver them safe to the latest posterity: but he is as surly and whimsical as Charon:

Stabant orantes primi transmittere cursum,
 Tendebantque manus ripæ ulterioris amore.
 Navita sed tristis nunc hos, nunc aecipit illos,
 Ast alios longe summos arcet arena.

If we have the mortification to see our works die before us, we may comfort ourselves with the consideration, which Seneca suggests to us, that a time will come when the most excellent and admired compositions shall perish. Nor is the consolation much smaller, which offers itself to us, when we look back and consider how many good authors there must needs have been, of whom no memorial is left, and how

many of whom nothing but the bare name survives, and how many books are extant indeed, but never read.

Aufer abhinc lacrimas, Barathro, & compesce querelas;
 Lumina sis oculis etiam bonus Ancus reliquit,
 Qui melior multis, quam tu, fuit, improbe, rebus.

To these motives of contentment under such circumstances, I need not add what every neglected author says to himself, that the age he lives in has no taste. *Jortin.*

56. *Of whom to be disprais'd were no small praise?*] So it is in Milton's own edition, *disprais'd*; in most of the others it is *despis'd*,

Of whom to be *despis'd* were no small praise: but we have restor'd the first reading, for very obvious reasons.

57. *His lot who dares be singularly good.*] A glorious example of this *singular goodness* is exhibited in the character and behaviour of the Seraph Abdiel in the Paradise Lost. And perhaps the poet might think it likewise his own case, and at this time was not without a pleasing reflection upon himself, who *dar'd* to be as singular in his opinions and in his conduct, as any man whatever.

59. — and

Are few, and glory scarce of few is rais'd.
 This is true glory and renown, when God
 Looking on th'earth, with approbation marks
 The just man, and divulges him through Heaven
 To all his Angels, who with true applause
 Recount his praises: thus he did to Job,
 When to extend his fame through Heav'n and Earth, 65

As

59. — *and glory scarce of few is rais'd.*] Seneca would prove in his 102d Epistle, that the judgment of *one* good man is sufficient to constitute this *glory* or *clarity*, as he calls it: for *glory* according to him is the judgment of the many, *clarity* of the good. If one good man, says he, thinks well of me, it is the same as if all good men thought well of me, because if they all knew me, they would all think as he doth; so that the judgment of all is really included in that of one. Quia si de me bene vir bonus sentit, eodem loco sum, quo, si omnes boni idem sentirent; omnes enim, si me cognoverint, idem sentient. Par illis idemque iudicium est. *Calton.*

60. *This is true glory and renown, when God &c*] Here is a glory that is solid and substantial, expressa (as Tully says) non adumbrata; and that will indure, when all the records and memorials of human pride are perished. There is a pretty passage near the end of the last book of Hieronymus Osorius's treatise De Gloria, where the author is considering that honor, which consists in the approbation and applause of God and Angels, as a reward of virtue in the life to come. Nam si laudatoris amplitudo ad dignitatis am-

plificationem pertinet, quid esse potest Christi maiestate magnificentius? Si verum iudicium in certa gloriæ ratione requirimus, Deus solus intimos hominum sensus perspectos habet. Si laudantis constantiam attendimus, divina mens nullam in omni æternitate potest habere mutationem. Si lucem et celebritatem consideres, tunc clarorum hominum laudes coram omnibus angelis et hominibus illustrabuntur. Si ad diuturnitatem *animum advertas*, [in my edition it is *animadvertas*] nullum finem sunt ullis unquam sæculis habituræ. Quid igitur illa gloria divinius, quam mentes castæ in illa cœlesti regione consequentur? Est enim dignitate laudatoris immensa, spectatorum celebritate clarissima, diuturnitate temporis infinita. *Calton.*

67. *He ask'd thee, Hast thou seen my servant Job?*] Job I. 8. *And the Lord said unto Satan, Hast thou considered my servant Job, that there is none like him in the earth, a perfect and an upright man, one that feareth God, and escheweth evil.* See too II. 3.

69. *Where glory is false glory, attributed To things not glorious, men not worthy of fame.*] True glory (Tully says) is the praise of good men, the echo of virtue: but that

As thou to thy reproach may'st well remember,
 He ask'd thee, Hast thou seen my servant Job?
 Famous he was in Heav'n, on Earth less known;
 Where glory is false glory, attributed
 To things not glorious, men not worthy of fame. 70
 They err who count it glorious to subdue
 By conquest far and wide, to over-run

Large

that ape of glory, the random injudicious applause of the multitude, is often bestowed upon the worst of actions. Est enim gloria solida quædam res et expressa, non adumbrata: ea est consentiens laus bonorum, incorrupta vox bene judicantium de eccellente virtute: ea virtuti resonat tanquam imago: — illa autem, quæ se ejus imitatricem esse volt, temeraria atque inconsiderata et plerumque peccatorum vitiorumque laudatrix, fama popularis, simulatione honestatis formam ejus pulchritudinemque corrumpit. Qua cæcitate homines, cum quædam etiam præclara cupere, eaque nescirent nec ubi nec qualia essent, funditus alii everterunt suas civitates, alii ipsi occiderunt. Tusc. Disp. III. 2. When Tully wrote his Tusculan Disputations, Julius Cæsar had overturned the constitution of his country, and was then in the height of his power; and Pompey had lost his life in the same pursuit of glory. Of him the alii ipsi occiderunt — may very well be understood. Calton.

71. *They err who count it glorious &c*] From hence to ver. 88. we have a just and complete character of the great conquerors of the world, who instead of being, as they have too often

been, the idols of mankind, ought rather to be the principal objects of their utmost aversion. The character is general, but yet not without particular allusions; as when it is said

— must be titled Gods,

Great Benefactors of mankind, Deliverers,

it is in allusion to the titles of *Theus*, *Euergetes* and *Soter*, which have often been ascribed by their sycophants and flatterers to the worst of tyrants: and when it is said

One is the son of Jove, of Mars the other,

Alexander is particularly intended by the one, and Romulus by the other, who tho' better than Alexander, yet it must be said founded his empire in the blood of his brother, and for his overgrown tyranny was at last destroy'd by his own senate. And certainly the method that Milton has here taken, is the best method that can be taken of drawing general characters, by selecting the particulars here and there, and then adjusting and incorporating them together; as Apelles from the different beauties of several nymphs of Greece drew his portrait of Venus, the Goddess of beauty.

74. — *what*

Large countries, and in field great battels win,
 Great cities by assault: what do these worthies,
 But rob and spoil, burn, slaughter, and inflave 75
 Peaceable nations, neighb'ring, or remote,
 Made captive, yet deserving freedom more
 Than those their conquerors, who leave behind
 Nothing but ruin wherefoe'er they rove,
 And all the flourishing works of peace destroy, 80
 Then swell with pride, and must be titled Gods,
 Great Benefactors of mankind, Deliverers,
 Worshipt with temple, priest and sacrifice;
 One is the son of Jove, of Mars the other;
 Till conqu'ror Death discover them scarce men, 85
 Rolling in brutish vices, and deform'd,

Violent

74. — what do these worthies,
 But rob and spoil, burn, slaughter, and inflave
 Peaceable nations, neighb'ring, or remote, &c]
 Milton saith not a word directly of the exploits
 of those heroes, who in pursuit of false glory
 had done what Cæsar did. He was unwilling
 perhaps to give his readers occasion to reflect,
 that there was a Cæsar in his own time and
 country, whom he had prais'd, admir'd, and
 serv'd. Calton.

81. Then swell with pride, and must be titled
 Gods, &c] The second Antiochus king of
 Syria was called Antiochus Θεός or the God;

and the learned author De Epoch. Syro-Mace-
 donum p. 151. speaks of a coin of Epiphanes
 inscrib'd Θεου Επιφανους. The Athenians gave
 Demetrius Poliorcetes, and his father Antigonus
 the titles of Ευεργεταί Benefactors, and Σω-
 τήρες Deliverers. The last was a divine title;
 [See Suidas in voce Σωτήρ] and they finish'd
 the compliment by calling their Head-magi-
 strate, instead of Archon, Ιερεύς Σωτηριων, Priest
 of the Deliverers. Plut. in vita Demetrii.

Calton.

96. Poor Socrates (who next more memorable?)
 &c.] Milton here does not scruple with Eras-
 mus to place Socrates in the foremost rank of
 Saints;

Violent or shameful death their due reward.
 But if there be in glory ought of good,
 It may by means far different be attain'd
 Without ambition, war, or violence; 90
 By deeds of peace, by wisdom eminent,
 By patience, temperance: I mention still
 Him whom thy wrongs with faintly patience borne
 Made famous in a land and times obscure;
 Who names not now with honor patient Job? 95
 Poor Socrates (who next more memorable?)
 By what he taught and suffer'd for so doing,
 For truth's sake suffering death unjust, lives now
 Equal in fame to proudest conquerors.
 Yet if for fame and glory ought be done, 100
 Ought

Saints; an opinion more amiable at least, and agreeable to that spirit of love which breathes in the Gospel, than the severe orthodoxy of those rigid textuaries, who are unwilling to allow salvation to the moral virtues of the Heathen. *Thyer.*

98.

— *lives now*

Equal in fame to proudest conquerors.] And therefore the very ingenious author of the vision of the Table of Fame has given him a place there with Alexander, and Cæsar, and the most celebrated heroes of antiquity. See the Tatler N^o 81 by Mr. Addison. And the no less ingenious author of the Temple of

Fame has made him the principal figure among the better sort of heroes.

Much-suff'ring heroes next their honors
 clame,

Those of less noisy, and less guilty fame,
 Fair Virtue's silent train: supreme of these
 Here ever shines the godlike Socrates.

And if Mr. Addison had completed his design of writing a tragedy of Socrates, his success in all probability would have been greater, as the subject would have been better than that of Cato.

P

101. — *if*

Ought suffer'd; if young African for fame
 His wasted country freed from Punic rage,
 The deed becomes unprais'd, the man at least,
 And loses, though but verbal, his reward.
 Shall I seek glory then, as vain men seek, ¹⁰⁵
 Oft not deserv'd? I seek not mine, but his
 Who sent me, and thereby witness whence I am.

To whom the Tempter murm'ring thus reply'd.
 Think not so slight of glory; therein least
 Resembling thy great Father: he seeks glory, ¹¹⁰
 And for his glory all things made, all things

Orders

101. — *if young African for fame
 His wasted country freed from Punic rage,*
 This shows plainly that he had spoken before
 of the elder Scipio Africanus; for he only can
 be said with propriety to have *freed his wasted
 country from Punic rage*, by transferring the
 war into Spain and Africa after the ravages
 which Hannibal had committed in Italy during
 the second Punic war.

106. — *I seek not mine, but his
 Who sent me, and thereby witness whence I am.*
I honor my Father, I seek not mine own glory,
 says our Saviour in St. John's Gospel VIII. 49,
 50: and this he urgeth as a proof of his di-
 vine mission, VII. 18. *He that speaketh of him-
 self, seeketh his own glory: but he that seeketh
 his glory that sent him, the same is true, and no
 unrighteousness is in him.*

109. *Think not so slight of glory; &c]* There
 is nothing throughout the whole poem more
 expressive of the true character of the Tempter
 than this reply. There is in it all the real
 falsehood of *the father of lies*, and the glozing
 subtlety of an insidious deceiver. The argu-
 ment is false and unsound, and yet it is veil'd
 over with a certain plausible air of truth. The
 poet has also by introducing this furnish'd
 himself with an opportunity of explaining
 that great question in divinity, why God created
 the world, and what is meant by that glory
 which he expects from his creatures. This
 may be no improper place to observe to
 the reader the author's great art in weaving
 into the body of so short a work so many
 grand points of the Christian theology and
 morality. *Thyer.*

118. *Pro-*

Orders and governs; nor content in Heaven
 By all his Angels glorify'd, requires
 Glory from men, from all men good or bad,
 Wise or unwise, no difference, no exemption; 115
 Above all sacrifice, or hallow'd gift
 Glory' he requires, and glory he receives
 Promiscuous from all nations, Jew, or Greek,
 Or barbarous, nor exception hath declar'd;
 From us his foes pronounc'd glory' he exacts. 120

To whom our Saviour fervently reply'd.
 And reason; since his word all things produc'd,
 Though

118. *Promiscuous from all nations,*] The poet puts here into the mouth of the Devil the absurd notions of the apologists for Paganism. See Themistius Orat. XII. de Relig. Valent. Imp. ταῦτα νομιζέ γινεσθαι &c. p. 160.

Warburton.

121. *To whom our Saviour fervently reply'd.*] As this poem consists chiefly of a dialogue between the Tempter and our Saviour, the poet must have labor'd under some difficulty in composing a sufficient variety of introductory lines to the several speeches, and it required great art and judgment to vary and adapt them so properly as he hath done to the subject in hand. We took notice of a beauty of this kind in a note upon II. 432: and here we have another instance not unworthy of our observation. When the Tempter had propos'd

to our Saviour the baits and allurements of glory, he was nothing mov'd, but reply'd with great calmness and composure of mind, ver. 43.

To whom our Saviour *calmly* thus reply'd:

but now the Tempter reflects upon the glory of God, our Saviour is warm'd upon the occasion, and answers with some eagerness and fervor.

To whom our Saviour *fervently* reply'd.

And this is perfectly just, and agreeable to the true character of our Saviour, who was all meekness and forbearance in every thing that related to himself, but where God's honor was concern'd, was warm and zealous; as when he drove the buyers and sellers out of the temple, insomuch that the disciples apply'd to him

Though chiefly not for glory as prime end,
 But to show forth his goodness, and impart
 His good communicable to every soul 125
 Freely; of whom what could he less expect
 Than glory and benediction, that is thanks,
 The slightest, easiest, readiest recompense
 From them who could return him nothing else,
 And not returning that would likeliest render 130
 Contempt instead, dishonor, obloquy?
 Hard recompense, unsuitable return
 For so much good, so much beneficence.
 But why should man seek glory, who of his own
 Hath nothing, and to whom nothing belongs 135
 But condemnation, ignominy, and shame?
 Who for so many benefits receiv'd
 Turn'd recreant to God, ingrate and false,

And

him the saying of the Psalmist; *The zeal of thine house hath eaten me up.* John II. 17.

128. *The slightest, easiest, readiest recompense*
 The same sentiment in the Paradise Lost.
 IV. 46.

What could be less than to afford him praise,
 The easiest recompense, and pay him thanks,
 How due!

130. *And not returning that*] We have replac'd the reading of the first edition: most of the later editions have it.

And not returning what

which spoils the sense of the passage. I had corrected it in my own book before I had seen the

And so of all true good himself despoil'd,
 Yet, sacrilegious, to himself would take 140
 That which to God alone of right belongs;
 Yet so much bounty is in God, such grace,
 That who advance his glory, not their own,
 Them he himself to glory will advance.

So spake the Son of God; and here again 145
 Satan had not to answer, but stood struck
 With guilt of his own sin, for he himself
 Infatiable of glory had lost all,
 Yet of another plea bethought him soon.

Of glory, as thou wilt, said he, so deem, 150
 Worth or not worth the seeking, let it pass:
 But to a kingdom thou art born, ordain'd
 To sit upon thy father David's throne;
 By mother's side thy father; though thy right

Be

the first edition, and Mr. Thyer had done the same.

151. *Worth or not worth the seeking,*] In all the editions which I have seen except the first, it is printed

Worth or not worth *their* seeking,
 but not knowing to whom *their* could refer, I imagin'd it should be

Worth or not worth *thy* seeking,

but the first edition exhibits this reading:

Worth or not worth *the* seeking,

as Mr. Symphon proposed to read by conjecture.

Be now in pow'rful hands, that will not part 155
 Easily from possession won with arms:
 Judæa now and all the promis'd land,
 Reduc'd a province under Roman yoke,
 Obeys Tiberius; nor is always rul'd
 With temp'rate sway; oft have they violated 160
 The temple, oft the law with foul affronts,
 Abominations rather, as did once
 Antiochus: and think'st thou to regain
 Thy right by sitting still or thus retiring?
 So did not Maccabeus: he indeed 165
 Retir'd unto the desert, but with arms;
 And o'er a mighty king so oft prevail'd,
 That by strong hand his family obtain'd,
 Though

158. *Reduc'd a province under Roman yoke,*]
 Judæa was reduced to the form of a Roman
 province, in the reign of Augustus, by Qui-
 rinus or Cyrenius then governor of Syria;
 and Coponius a Roman of the equestrian or-
 der was appointed to govern it under the title
 of Procurator of Judæa; our Saviour being
 then (as Dean Prideaux says) in the 12th year
 of his age, but according to the vulgar æra,
 which begins four years later than the true
 time, it was A. D. 8. *Nor is always rul'd with*
temp'rate sway: and indeed the Roman go-
 vernment was not always the most tempe-

rate. At this time Pontius Pilate was pro-
 curator of Judæa; and if history be true, he
 was a most corrupt, and flagitious gover-
 nor. See particularly Philo de Legatione ad
 Caium.

160. — *oft have they violated*

The temple, &c] As Pompey did particu-
 larly with several of his officers, who enter'd
 not only into the holy place, but also pene-
 trated into the holy of holies, where none were
 permitted by the law to enter, except the
 high-priest alone once in a year, on the great
 day of expiation. And this profanation of the
 temple

Though priests, the crown, and David's throne usurp'd,
 With Modin and her suburbs once content. 170
 If kingdom move thee not, let move thee zeal
 And duty; zeal and duty are not flow;
 But on occasion's forelock watchful wait.
 They themselves rather are occasion best,
 Zeal of thy Father's house, duty to free 175
 Thy country from her Heathen servitude;
 So shalt thou best fulfil, best verify
 The prophets old, who sung thy endless reign;
 The happier reign the sooner it begins;
 Reign then; what canst thou better do the while? 180
 To whom our Saviour answer thus return'd.
 All things are best fulfill'd in their due time,

And

temple might well remind the author of a former one by Antiochus Epiphanes. See 2 Maccab. V.

165. *So did not Maccabeus:*] The Tempter had compared the profanation of the temple by the Romans to that by Antiochus Epiphanes, king of Syria; and now he would infer, that Jesus was to blame for not vindicating his country against the one, as *Judas Maccabeus* had done against the other. He fled indeed into the wilderness from the persecutions of Antiochus, but there he took up arms against him, and obtained so many victories over his

forces, that he recovered the city and sanctuary out of their hands, and his family was in his brother Jonathan advanced to the high priesthood, and in his brother Simon to the principality, and so they continued for several descents sovran pontiffs and sovran princes of the Jewish nation till the time of Herod the great: tho' their father Mattathias (the son of John, the son of Simon, the son of Asmonæus, from whom the family had the name of Asmonæans) was no more than a priest of the course of Jorab, and dwelt at *Modin*, which is famous for nothing so much as being the country of the

And time there is for all things, Truth hath said:
 If of my reign prophetic Writ hath told,
 That it shall never end, so when begin 185
 The Father in his purpose hath decreed,
 He in whose hand all times and seasons roll,
 What if he hath decreed that I shall first
 Be try'd in humble state, and things adverse,
 By tribulations, injuries, insults, 190
 Contempts, and scorns, and snares, and violence,
 Suffering, abstaining, quietly expecting,
 Without distrust or doubt, that he may know
 What I can suffer, how obey? who best
 Can suffer, best can do; best reign, who first 195
 Well hath obey'd; just trial ere I merit
 My exaltation without change or end.

But

the Maccabees. See 1 Maccab. Josephus, Pri-
 deaux &c.

183. *And time there is for all things, Truth
 hath said:*] Eccles. III. 1. *To every
 thing there is a season, and a time to every pur-
 pose under the Heaven.*

187. *He in whose hand all times and seasons
 roll.*] Alluding to Acts I. 7. *It is not
 for you to know the times or the seasons, which
 the Father hath put in his own power.*

195. — *best reign, who first*

Well hath obey'd;] Here probably the au-
 thor remember'd Cicero. De Legib. III. 2.
 Qui bene imperat, paruerit aliquando necesse
 est; et qui modeste paret, videtur, qui ali-
 quando imperet, dignus esse. The same sen-
 timent occurs in Aristotle, Polit. III. 4. VII.
 14. and in Plato, De Legg. VI. as Urfinus
 and Davies have noted.

206. *For where no hope is left, is left no fear;
 &c.*] Milton in this and the five following
 verses

But what concerns it thee when I begin
 My everlasting kingdom, why art thou
 Solicitous, what moves thy inquisition? 200
 Know'st thou not that my rising is thy fall,
 And my promotion will be thy destruction?

To whom the Tempter inly rack'd reply'd.
 Let that come when it comes; all hope is lost
 Of my reception into grace; what worse? 205
 For where no hope is left, is left no fear:
 If there be worse, the expectation more
 Of worse torments me than the feeling can.
 I would be at the worst; worst is my port,
 My harbour and my ultimate repose, 210
 The end I would attain, my final good.
 My error was my error, and my crime

My

verses plainly alludes to these lines in that fine
 soliloquy of Satan's in the beginning of the
 4th book of Paradise Lost. ver. 108.

So farewell hope, and with hope farewell fear,
 Farewell remorse: all good to me is lost;
 Evil be thou my good. — Thyer.

212.

— and my crime

My crime; whatever for itself condemn'd,
 This is the pointing in Milton's own edition,

and I conceive the expression to be elleiptical,
 and this to be the meaning, *My error was my
 error, and my crime my crime; whatever it be,
 it is for itself condemn'd, and will alike be pu-
 nish'd &c:* and I do not see how the passage is
 emended, or the sense improv'd by placing
 the semicolon after *my crime whatever*, as
 Mr. Symphon prescribes; or by blotting out
 the semicolon after *crime*, and putting a
 comma at *whatever*, as Mr. Meadowcourt
 directs.

Q

234. And

My crime; whatever for itself condemn'd,
 And will alike be punish'd, whether thou
 Reign or reign not; though to that gentle brow 215
 Willingly I could fly, and hope thy reign,
 From that placid aspect and meek regard,
 Rather than aggravate my evil state,
 Would stand between me and thy Father's ire
 (Whose ire I dread more than the fire of Hell) 220
 A shelter and a kind of shading cool
 Interposition, as a summer's cloud.
 If I then to the worst that can be haste,
 Why move thy feet so slow to what is best,
 Happiest both to thyself and all the world, 225
 That thou who worthiest art should'st be their king?
 Perhaps thou linger'st in deep thoughts detain'd
 Of th'enterprise so hazardous and high;

No

234. *And once a year Jerusalem, &c.*] At the feast of the passover. Luke II. 41.

238. — *quickest insight*

In all things that to greatest actions lead.] In all the editions, and indeed in Milton's own, it is printed

— *quickest in sight*

In all things &c;

but we cannot but think it an error of the writer or printer, and prefer the emendation, which Mr. Theobald, Mr. Meadowcourt, and Mr. Thyer have, unknown to each other, propos'd,

quickest insight &c.:

and

No wonder, for though in thee be united
 What of perfection can in man be found, 230
 Or human nature can receive, consider
 Thy life hath yet been private, most part spent
 At home, scarce view'd the Galilean towns,
 And once a year Jerusalem, few days 234
 Short sojourn; and what thence could'st thou observe?
 The world thou hast not seen, much less her glory,
 Empires, and monarchs, and their radiant courts,
 Best school of best experience, quickest insight
 In all things that to greatest actions lead.
 The wisest, unexperienc'd, will be ever 240
 Timorous and loath, with novice modesty,
 (As he who seeking asses found a kingdom)
 Irresolute, unhardy, unadventurous:
 But I will bring thee where thou soon shalt quit

Those

and it was easy for Milton's amanuensis (his
 wife most probably) to mistake the one for
 the other; especially as *insight* in one word is,
 I think, commonly pronounced with the ac-
 cent upon the first syllable *in'sight*, but *in sight*
 in two words is always pronounced with the
 accent upon the last syllable *in sig'ht*; and Mil-
 ton must have dictated it here with the accent

upon the last syllable, it being the last syllable
 of the verse.

242. *As he who seeking asses found a kingdom*
 Saul, who seeking his father's lost asses, came
 to Samuel, and by him was anointed king.
 The story is related in 1 Sam. IX.

Those rudiments, and see before thine eyes 245
 The monarchies of th' earth, their pomp and state,
 Sufficient introduction to inform
 Thee, of thyself so apt, in regal arts,
 And regal mysteries, that thou may'st know
 How best their opposition to withstand. 250

With that (such pow'r was giv'n him then) he took
 The Son of God up to a mountain high.

It was a mountain at whose verdant feet

A

253. *It was a mountain &c*] All that the Scripture saith, is that the Devil took our Saviour up into a *high mountain*, Luke IV. 5. *an exceeding high mountain*, Matt. IV. 8. and commentators generally suppose it to be one of the mountains in the neighbourhood of Jerusalem, Jerusalem being surrounded by mountains, or some mountain near the wilderness, near the place where our Saviour was tempted. The Ancients speak little concerning it, but the Moderns conceive it to be the mountain Quarantania, as it is now call'd. That ingenious traveler, Mr. Maundrel in his Journey from Aleppo to Jerusalem, mentioning the plain of Jericho, says that (Mar. 29.) "we descended into it, after about five hours march from Jerusalem. As soon as we entered the plain, we turned up on the left hand, and going about one hour that way, came to the foot of the Quarantania; which they say is the mountain into which the Devil took our blessed Saviour, when he tempted him with that visionary scene of all the kingdoms and glories of the world. It

is, as St. Matthew styles it, an exceeding high mountain, and in its ascent not only difficult, but dangerous." But this is all conjecture, for the Scripture has not specified any particular place, and the Scripture having not ascertain'd the place, the poet was at liberty to choose any mountain, that best suited his fancy, for the scene of this vision. And accordingly he supposes the Devil (*such pow'r was given him then*) to carry our Saviour *many a league up to a high mountain*, of which he forbears to mention the name out of reverence to the Scripture, which hath likewise mention'd no name; but by his description of it he must mean mount Taurus, as Mr. Thyer and Mr. Calton have concurred with me in observing; for he describes it exactly in the same manner as Strabo has described that part of mount Taurus, which divides the greater Armenia from Mesopotamia, and contains the sources of the two rivers Euphrates and Tigris. Strabo Lib. XI. p. 521. Edit. Amstel. Το δ' ἐν νοτιωτάτῳ (βορειοτάτῳ) μάλιστα εἰναι ὁ Ταυρὸς ὄρεζων τὴν Ἀρμενίαν ἀπὸ τῆς Μεσοποταμίας. Ἐν τῷ θέν.

A spacious plain out-stretch'd in circuit wide
 Lay pleasant; from his side two rivers flow'd, 255
 Th' one winding, th' other strait, and left between
 Fair champain with less rivers intervein'd,
 Then meeting join'd their tribute to the sea:
 Fertil of corn the glebe, of oil and wine; 259
 With herds the pastures throng'd, with flocks the hills;
 Huge cities and high tower'd, that well might seem
 The seats of mightiest monarchs, and so large

The

τάθεν δ' ἀμφοτέροι ρέουσιν οἱ τῶν Μισοποταμίου
 εὐκχεσμένοι ποταμοί, καὶ συναπλόντες ἀλλη-
 λοῖς εἶγυς κατὰ τῶν Βαβυλωνίαν, εἰτα ἐκδιδόν-
 τες εἰς τῶν κατὰ Περσας θαλάτταν, ὅ τε Εὐ-
 φράτης, καὶ ὁ Τίγρις. And the course of the
 rivers is described in the same manner by
 Strabo, the Euphrates *winding*, and the Tigris
strait and swift as an arrow. Εἰς δὲ μείζων ὁ
 Εὐφράτης, καὶ πλείω διεξεισι χώραν, σκολιῶ τῷ
 ῥεῖθρῳ, κ. τ. λ. Dionysius, and other ancient
 Geographers give us much the same descrip-
 tion: of the Euphrates, he says ver. 797. Edit.
 Wells.

Ὅς δ' ἦντοι πρῶτ' αὖ μὲν ἀπ' ἑρ' Ἀρμενίου
 Μακρ' ἐπὶ νοτον εἰσι, πάλιν δ' ἀλκωνας ἐ-
 λιξας
 Ἀνίῳ ἡλίου, κ. τ. λ.

and for the same reason, as Lloyd has re-
 marked in his Dictionary, it is called *vag-
 us Euphrates* by Statius, and *flexuosus* by
 Martianus Capella. Of the Tigris Dionysius
 says

Τον δὲ μετ' εἰς αἰγας, ποταμῶν ὧν αὖ πάν-
 των

Τίγρις εὐρείης φέρεται, κ. τ. λ.

And indeed we need only look into the map
 to be satisfied, that the course of these rivers
 answers to the description here given, and that
 afterwards they unite their streams, and fall
 together into the Persian gulf. And as to
 the fertility of the country, Milton copies after
 Dionysius, but contracts his description.

Οὐ μὲν τοι κείνης γε νομῶς ὠνοσάτο βῆτης,
 Οὐδ' ὅς τις συργίγι κερωνυχα Πανα γεραιῶν,
 Μηλοῖς ἀγροῦλοισιν ἐφασπεται' εὐδὲ μὲν ὕλῳ
 Παντοίῳ φυτοεργὸς ἀνὴρ ἀθροσάτο καρπῶν.
 Τοιῇ ἐπὶ κείνης ἀρῶσις πέλει, ἐν μὲν αἰεεῖν
 Ποίῳ, ἐν δὲ νομῶς εὐανθείας, κ. τ. λ.

261. *Huge cities and high tower'd,*] So also in
 the L'Allegro,

Towred cities please us then.

Turritæ urbes is very common amongst the
 Latin poets. *Thyer.*

269. — here

The prospect was, that here and there was room
 For barren desert fountainless and dry.
 To this high mountain top the Tempter brought 265
 Our Saviour, and new train of words began.

Well have we speeded, and o'er hill and dale,
 Forest and field and flood, temples and towers,
 Cut shorter many a league; here thou behold'st
 Assyria and her empire's ancient bounds, 270
 Araxes and the Caspian lake, thence on
 As far as Indus east, Euphrates west,
 And oft beyond; to south the Persian bay,

And

269. — *here thou behold'st*
Assyria and her empire's ancient bounds,] A
 fitter spot could not have been chosen to take
 a view of the Assyrian empire and its ancient
 bounds, the river *Araxes* and the *Caspian lake*
 to the north, the river *Indus* to the east, the
 river *Euphrates* to the west, and oft beyond,
 as far as to the Mediterranean, and to the
 south the *Persian bay* and the deserts of
Arabia.

275. *Here Nineveh, &c*] This city was situ-
 ated on the Tigris, *of length*, as Mr. Sympson
 says he means *of circuit*, *within her wall se-*
veral days journey, and according to Diodorus
 Siculus Lib. II. its circuit was 60 of our
 miles, and in Jonah III. 3. it is said to be *an*
exceeding great city of three days journey, 20
 miles being the common computation of a
 day's journey for a foot-traveler: *built by Ni-*

nus old, and after him the city is said to be
 called *Nimiveh*; *of that first golden monarchy*
the seat, a capital city of the Assyrian empire,
 which the poet styles *golden monarchy*, probably
 in allusion to the *golden head* of the image in
 Nebuchadnezzar's dream of the four empires;
and seat of Salmanassar, who in the reign of
 Hezekiah king of Judah carried the ten tribes
 captive into Assyria 721 years before Christ,
 so that it might now be properly called *a long*
captivity.

280. *There Babylon, &c*] As Nineveh was
 situated on the river Tigris, so was Babylon
 on the river Euphrates; *the wonder of all*
tongues, for it is reckon'd among the seven
 wonders of the world; *as ancient* as Nineveh,
 for some say it was built by Belus, and others
 by Semiramis, the one the father, and the
 other the wife, of Ninus who built Nineveh;
 but

And inaccessible th' Arabian drouth:
 Here Nineveh, of length within her wall 275
 Several days journey, built by Ninus old,
 Of that first golden monarchy the feat,
 And feat of Salmanassar, whose success
 Israel in long captivity still mourns;
 There Babylon, the wonder of all tongues, 280
 As ancient, but rebuilt by him who twice
 Judah and all thy father David's house
 Led captive, and Jerufalem laid waste,
 Till Cyrus fet them free; Persepolis

His

but rebuilt by him, whoever built it, it was rebuilt, and enlarged, and beautify'd, and made one of the wonders of the world by Nebuchadnezzar, (Is not this great Babylon that I have built &c. Dan. IV. 30.) who twice Judah led captive, in the reign of Jehoiachin 2 Kings XXIV. and eleven years after in the reign of Zedekiah, and laid waste Jerufalem, 2 Kings XXV. in which desolate condition it lay many years, till Cyrus set them free, and restor'd the Jews to their country again. Ezra I. and II.

284.

— Persepolis

His city there thou seest, &c.] The city of Cyrus, if not built by him, yet by him made the capital city of the Persian empire: and Baetra there, the chief city of Baetria, a province of Persia, famous for its fruitfulness. Virg. Georg. II. 136.

*Sed neque Medorum sylvæ, ditissima terra,
 Nec pulcher Ganges, atque auro turbidus
 Hermus,
 Laudibus Italiæ certent, non Baetra, neque
 Indi &c.*

Ecbatana, the metropolis of Media, her structure vast there shows, and the ancient historians speak of it as a very large city; Herodotus compares it to Athens, Lib. I. cap. 98. and Strabo calls it a great city, μεγάλη πολις Lib. XI. p. 522. and Polybius says that it greatly excelled other cities in riches and magnificence of buildings. Lib. X. And Hecatompylos her hundred gates, the name signifies a city with an hundred gates, and so the capital city of Parthia was call'd, Ἑκατομπίλον το πων Παρθυαιων βασιλειον, Strabo Lib. XI. p. 514. as was likewise Thebes in Egypt for the same reason.

There

His city there thou seest, and Bactra there; 285
 Ecbatana her structure vast there shows,
 And Hecatompylos her hundred gates;

There

There Susa, the Shushan of the holy Scriptures, the royal seat of the kings of Persia, who resided here in the winter and at Ecbatana in the summer, by *Choaspes*, situated on the river Choaspes, or Eulæus, or Ulai as it is called in Daniel, or rather on the confluence of these two rivers, which meeting at Susa form one greater river, sometimes called by one name, sometimes by the other, *amber stream*, see the same expression and the conclusion of the note on Paradise Lost III. 359. *the drink of none but kings*, of which we will say nothing, as it is so fully discuss'd in a note by Mr. Jortin.

289. *The drink of none but kings*;] If we examine it as an historical problem, whether the kings of Persia alone drank of *Choaspes*, we shall find great reason to determine in the negative. 1. We have for that opinion the silence of many authors, by whom we might have expected to have found it confirmed, had they known of any such custom. Herodotus, Strabo, Tibullus, Aufonius, Maximus Tyrius, Aristides, Plutarch, Pliny the elder, Athenæus, Dionysius Periegetes, Eustathius, have mention'd Choaspes (or Eulæus) as the drink of the kings of Persia or Parthia, or have called it βασιλικὸν ὕδωρ *regia lympba*, but have not said that they alone drank of it. I say *Choaspes* or *Eulæus*, because some make them the same, and others counted them different rivers. The silence of Herodotus ought to be of great weight, because he is so particular in his account of the Persian affairs; and next to his, the silence of Pliny, who had read so many authors, is considerable. 2. Though

it can hardly be expected that a negative should be proved any other way than from the silence of writers, yet so it happens that Ælian, if his authority be admitted, affords us a full proof that *Choaspes* might be drunk by the subjects of the kings of Persia. τατε αλλα εφοδια ειπετο τω Ξερξη πολυτελειας και αλαζονειας πεπληρωμενα, και εν και ὕδωρ ηκολαθει το εκ τς Χοααπς. Επει δ'εν τινι ερημω τοπω εδιψησαν, εδεπω της Δεραπειας ηκισσης, εκηρυχθη τω στρατοπεδω, ει τις εχει ὕδωρ εκ τς Χοααπς, ινα δω βασιλει πιειν. Και ευρεθη τις βραχυ και σεσηπεν εχων. Επειεν εν τωτο ο Ξερξης, και ευεργετων τον δοντα ενομισεν, οτι αν απωλετο τη διψη, ει μη εκεινο ευρεθη. *In the carriages which followed Xerxes, there were abundance of things which served only for pomp and ostentation; there was also the water of Choaspes. The army being oppressed with thirst in a desert place, and the carriages not being yet come up, it was proclaimed that if any one had of the water of Choaspes, he should give it Xerxes to drink. One was found who had a little, and that not sweet. Xerxes drank it, and accounted him who gave it him a benefactor, because he had perished with thirst, if that little had not been found. Var. Hist. XII. 40.* 3. Mention is made indeed by Agathocles of a certain water, which none but Persian kings might drink; and if any other writers mention it, they take it from Agathocles. We find in Athenæus: Αγαθοκλης εν Περσαις φησιν ειναι και χρυσεν καλουμενον ὕδωρ· ειναι δε τωτο λιβαδας εδδομηκοντα, και μηδενα πινειν απ' αυτς η μονον βασιλεα και τον πρεσβυτατον αυτς των παιδων· των δε αλλων εαν τις πιη, θανατ' η ζημια. *Agathocles says that*

There Susa by Choaspes, amber stream,
The drink of none but kings; of later fame
Built by Emathian, or by Parthian hands,

290

The

that there is in Persia a water called golden, that it is seventy streams, that none drinks of it except the king and his eldest son; and that if any other person does, death is the punishment.

See Herodotus, Edit. Gronov. p. 594. where this passage is to be found. 4. It appears not that the golden water, and Choaspes were the same. Eustathius, transcribing from Agathocles, says: το παρα Περσαις χρυσην καλεσμενον υδωρ, οπερ ην λιβαδες εβδομηκοντα, επερ υδεις, φασιν, επινεν οτι μη βασιλευς, και ο των παιδων αυτς πρεσβυτατς των δ' αλλων ει τις πινη, θανατος η ζημια. — Ζητητεον δε ει και το Χοασπειον υδωρ, επερ επινε στρατομενος ο Περσων βασιλευς, τοιαυτω επιτιμιον κηρα εφειλκετο.

The Persians had a water called golden &c Quære, whether the water of Choaspes, which the Persian king drank in his expeditions, was forbidden to all others under the same penalty.

Eustathius in Homer. Iliad. T. p. 1301. Ed. Basil.

5. It may be granted, and it is not at all improbable, that none besides the king might drink of that water of Choaspes, which was boiled and barrel'd up for his use in his military expeditions. 6. Solinus indeed, who is a frivolous writer, says Choaspes ita dulcis est, ut Persici reges quamdiu intra ripas Persidis fluit, solis sibi ex eo pocula vendicarint.

7. Milton, considered as a poet, with whose purpose the fabulous suited best, is by no means to be blamed for what he has advanced; and even the authority of Solinus is sufficient to justify him. Milton, when he calls Choaspes amber stream seems to have had in view the golden water of Agathocles and of his transcribers. *Jortin.*

289. — of later fame &c] Cities of later date, built by Emathian, that is Macedonian, the successors of Alexander in Asia, or by Parthian hands, the great Seleucia, built near the river Tigris by Seleucus Nicator, one of Alexander's captains, and called great to distinguish it from others of the same name; Nisibis, another city upon the Tigris, called also Antiochia, *Antiochia, quam Nisibin vocant.* Plin. Nat. Hist. Lib. 6. Sect. 16. *Artaxata*, the chief city of Armenia, seated upon the river Araxes, *juxta Araxem Artaxata.* Plin. Lib. 6. Sect. 10. Teredon, a city near the Persian bay, below the confluence of Euphrates and Tigris, *Teredon infra confluentem Euphratis et Tigris.* Plin. Lib. 6. Sect. 32. *Ctesiphon* near Seleucia, the winter residence of the Parthian Kings. Strabo. Lib. 16. p. 743. All these cities, which before belong'd to the Seleucidæ or Syro-Macedonian princes, sometimes called *kings of Antioch*, from their usual place of residence, are now under the dominion of the Parthians, whose empire was founded by *Arsaces*, who revolted from Antiochus Theus according to Prideaux 250 years before Christ. This view of the Parthian empire is much more agreeably and poetically described than Adam's prospect of the kingdoms of the world from the mount of vision in the Paradise Lost, XI. 385 — 411: but still the anachronism in this is worse than in the other: in the former Adam is supposed to take a view of cities many years before they were built, and in the latter our Saviour beholds cities, as Nineveh, Babylon &c, in their flourishing condition,

R

The great Seleucia, Nisibis, and there
 Artaxata, Teredon, Ctesiphon,
 Turning with easy eye thou may'st behold.
 All these the Parthian, now some ages past,
 By great Arfaces led, who founded first 295
 That empire, under his dominion holds,
 From the luxurious kings of Antioch won.
 And just in time thou com'st to have a view
 Of his great pow'r; for now the Parthian king
 In Ctesiphon hath gather'd all his host 300
 Against the Scythian, whose incursions wild
 Have wasted Sogdiana; to her aid

He

dition many years after they were laid in ruins; but it was the design of the former vision to exhibit what was future, it was not the design of the latter to exhibit what was past.

298. *And just in time thou com'st to have a view*

Of his great pow'r;] Although Milton in this temptation had no less a scene at his command than all the empires of the world, yet being sensible how incapable his subject was of poetic decoration in many other parts of it, and considering too, very probably, that a geographic description of kingdoms, however varied in the manner of expression and diversified with little circumstances, must soon grow tedious, has very judiciously thrown in this digressive picture of an army mustering

for an expedition, which he has executed in a very masterly manner. The same conduct he has observed in the subsequent description of the Roman empire by introducing into the scene prætors and proconsuls marching out to their provinces with troops, lictors, rods, and other ensigns of power, and embassadors making their entrance into that imperial city from all parts of the world. There is great art and design in this contrivance of the author's, and the more as there is no appearance of any, so naturally are the parts connected. *Tbyer.*

299. — *for now the Parthian king*

In Ctesiphon hath gather'd all his host] When Strabo mentions Ctesiphon, Lib. 16. p. 743. which we quoted before, he says that the Parthian kings made it their winter residence to prevent

He marches now in haste; see, though from far,
 His thousands, in what martial equipage
 They issue forth, steel bows, and shafts their arms 305
 Of equal dread in flight, or in pursuit;
 All horsemen, in which fight they most excel;
 See how in warlike muster they appear,
 In rhombs and wedges, and half-moons, and wings.

He look'd, and saw what numbers numberless 310
 The city gates out-pour'd, light armed troops
 In coats of mail and military pride;
 In mail their horses clad, yet fleet and strong,
 Prauncing their riders bore, the flow'r and choice
 Of

prevent the incursions of the Scythians; and he describes it as a place able to contain a vast multitude and all preparations and provisions for them: Ταυτῷ δ' ἐποίησ' ὁ χερμαδίου οἱ τῶν Παρθυαίων βασιλεὺς, φειδομήμοι τῶν Σελάκειων, ἵνα μὴ κατασθμῶσιν ὅτις ὑπὸ τῆς Σκυθικῆς φυλῆς καὶ Σαυατιωτικῆς δυνάμει ἐν Παρθικῇ πόλιν ἀντι κωμῆς ἐστὶ καὶ τὸ μέγεθος τοσούτον γὰρ πληθὺς δέχεται, καὶ τῷ κατασθμῶσιν κ. τ. λ. and therefore the poet might well suppose the Scythians at this time to have made an incursion into Sogdiana, which was the province next adjoining to them, and the Parthian king to have assembled a great army at Ctesiphon in order to oppose them.

309. *In rhombs and wedges,*] *Rhomb* is a word formed from the Greek ῥόμβος or Latin

rhombus, a figure of four sides, which being converted into one of three makes a *wedge*. In re militari etiam transformatum in triquetrum, cuneum seu rostrum vocamus. Rob. Stephens. In Greek it was called ῥομβοειδὴς φαλαγξ.

310. — *what numbers numberless*] A manner of expression this, tho' much censur'd in our author, very familiar with the best Greek poets. Æchyl. Prom. 904.

Ἀπολέμους ὅδε γ' ὁ πολέμους, ἀπορρ
 Πορρμους.

Perfæ 682.

ναῖς ἀναῖς ἀναῖς. — πόλις ἀπολις. Thyer.

313. *In mail their horses clad,*] That this was the practice among the Parthians we learn
 R 2 from

Of many provinces from bound to bound; 315
 From Arachofia, from Candaor east,
 And Margiana to the Hyrcanian cliffs
 Of Caucasus, and dark Iberian dales,
 From Atropatia and the neighb'ring plains
 Of Adiabene, Media, and the south 320
 Of Susiana, to Balsara's haven.

He

from Justin XLI. 2. Munimentum ipsis equis-
 que loricae plumatae sunt, quae utrumque to-
 to corpore tegunt: and from Appian De Bell.
 Parth. οἱ δ' ἵπποι καταπεφραγμένοι χαλκοῖς καὶ
 σιδηροῖς σκεπασμένοι.

315. *Of many provinces from bound to bound;*
 He had mention'd before the principal cities of
 the Parthians, and now he recounts several of
 their provinces: *Aracosia* near the river Indus,
 μέχρι τοῦ Ἰνδοῦ ποταμοῦ τεταμένη, Strabo
 Lib. 11. p. 516. *Candaor* not *Gandaor* as in
 some editions, I suppose the *Candari* a people
 of India mention'd by Pliny. Lib. 6. Sect. 18.
 who are different *Father Harduin* says from
 the *Gandari*. These were provinces to the
east, and to the north *Margiana* and *Hyrcania*,
 ἀπασαι γὰρ αὐταὶ περὶ ὅσους μὲν εἰσι τῇ βορείῳ
 πλάτῃ τοῦ Ταύρου, Strabo Lib. 2. p. 72. and
 mount *Caucasus*, and *Iberia*, which is called
dark as the country abounded with forests,
 Iberi saltuosos locos incolentes. Tacitus Annal.
 Lib. 6. *Atropatia* lay west of *Media*, τῇ δὲ
 μεγάλῃ Μηδίᾳ πρὸς δυσὶν, Strabo. Lib. 11.
 p. 523. *Adiabene* was the western part of Ba-
 bylonia, ἀπὸ δὲ δυσέως Ἀδιαβηνῆ, and Strabo
 says was a *plain* country, τῆς μὲν οὖν Ἀδιαβη-

νης ἡ πλεῖστη πεδία ἐστὶ, Strabo Lib. 16. p. 745.
Susiana was on the south, extending to the
 Persian gulf, ἡ δὲ χώρα μέχρι τῆς θαλάττης
 καθέκει, Strabo Lib. 15. p. 728. where was also
Balsara's haven, the same as *Teredon* before-
 mention'd. And thus he surveys their pro-
 vinces *from bound to bound*. And the reader
 cannot but remark with pleasure, how very
 exact he is in his account of cities and coun-
 tries, and how well he must have remember'd,
 and how faithfully he has copied the ancient
 geographers and historians.

323. — and flying behind them shot
Sharp fleet of arrowy show'rs] In the first
 edition it was printed *show'r* by mistake, and
 is corrected *show'rs* among the Errata, but
 this notwithstanding the faulty reading is fol-
 lowed in all the editions since. *Sharp fleet* &c
 is a metaphor, as Mr. Richardson has noted,
 not unlike that in Virgil Æn. XI. 610.

— fundunt simul undique tela
 Crebra nivis ritu.

And the custom of the Parthians of shooting
 their arrows behind them and overcoming by
 flight is so celebrated by historians and poets,
 and

He saw them in their forms of battel rang'd,
 How quick they wheel'd, and fly'ing behind them shot
 Sharp fleet of arrowy show'rs against the face
 Of their pursuers, and overcame by flight; 325
 The field all iron cast a gleaming brown:
 Nor wanted clouds of foot, nor on each horn
 Cuirassiers all in steel for standing fight,

Chariots

and is so well known to every one of the least reading, that it is almost needless to bring any authorities to prove it. ὑπεφάγον γὰρ ἅμα βαλλόντες οἱ Παρθοὶ — καὶ σοφωτάτων εἰναι, ἀμυνόμενους ἐτι σωζέσθαι, καὶ τῆς φυγῆς ἀφαιρεῖν το αὐτοὺς. Appian de Bel. Parth. Virg. Georg. III. 31.

Fidentemque fugâ Parthum versisque sagittis.

Hor. Od. I. XIX. 11.

Et versis animosum equis
 Parthum dicere.

326. *The field all iron cast a gleaming brown:*] One cannot pass over this line without taking notice of the particular beauty and expressiveness of it. The sense contained in it would have served a common romance-writer to have spun out into a paragraph of half a page length. *Thyer.*

I believe the reader will agree with me that it greatly exceeds Fairfax, Cant. 1. St. 64.

Imbattled in walls of iron brown:
 and even Virgil, Æn. XI. 601.

— tum late ferreus hastis
 Horret ager.

327. *Nor wanted clouds of foot,*] So we have in Homer Iliad. IV. 274. νεφός πεδῶν, and in Virgil Æn. VII. 793. *nimbus peditum*: but as Mr. Thyer observes with me, this verse is not very consistent with what goes before, ver. 307.

All horsemen, in which fight they most excel;
 nor with what follows to the same purpose ver. 344.

Such and so numerous was their *chivalry*.

328. *Cuirassiers all in steel*] By *cuirassiers* are to be understood horsemen armed with cuirasses, which covered the body quite round from the neck to the waste. If what Chambers says in his Dictionary be true, viz. that these sort of troops were not introduc'd till the year 1300, Milton has been guilty of a great anachronism. *Thyer.*

But it appears that the Parthians had such troops, and particularly from the quotation, which we lately made from Justin; Munimentum ipsis equisque loricae plumatae sunt, quæ utrumque toto corpore tegunt. XLI. 2.

329. — *elephants*

Chariots or elephants indors'd with towers
 Of archers, nor of lab'ring pioneers 330
 A multitude with spades and axes arm'd
 To lay hills plain, fell woods, or valleys fill,
 Or where plain was raise hill, or overlay
 With bridges rivers proud, as with a yoke;
 Mules after these, camels and dromedaries, 335
 And waggons fraught with utensils of war.
 Such forces met not, nor so wide a camp,
 When Agrican with all his northern powers
 Besieg'd Albracca, as romances tell,
 The city' of Gallaphrone, from thence to win 340
 The fairest of her sex Angelica

His

329. — *elephants indors'd with towers*]
 That is with towers upon their backs. The
 reader must know very little of Milton's stile,
 who knoweth not that it is his method to make
 use of words in their primary and original
 meaning, rather than according to their com-
 mon acceptation.

330. — *nor of lab'ring pioneers*
A multitude &c] Nor wanted, the verb in
 ver. 327., *a multitude with spades and axes*
arm'd, very like that in *Paradise Lost*. I. 675.

— as when bands
 Of pioneers with spade and pickax arm'd &c.

333. — *or overlay*
With bridges rivers proud, as with a yoke ;]
 Alluding probably to Æschylus's description of
 Xerxes's bridge over the Hellespont. *Perfæ*
 ver. 71.

Πολυγομφον ὄλισμα
 Ζυγον ἀμφιβάτων ὠχενι πόντου. Thyer.

337. *Such forces met not, nor so wide a camp,*
When Agrican &c] What Milton here alludes
 to is related in Boiardo's *Orlando Inamorato*
 L. 1. Cant. 10. The number of forces said
 to be there assembled is incredible, and extra-
 vagant even beyond the common extravagancy
 of romances. Agrican the Tartar king brings
 into

His daughter, fought by many prowest knights,
 Both Paynim, and the peers of Charlemain.
 Such and so numerous was their chivalry;
 At fight whereof the Fiend yet more presum'd, 345
 And to our Saviour thus his words renew'd.

That thou may'st know I seek not to engage
 Thy virtue, and not every way secure
 On no slight grounds thy safety; hear, and mark
 To what end I have brought thee hither and shown 350
 All this fair fight: thy kingdom though foretold
 By Prophet or by Angel, unless thou
 Endeavor, as thy father David did,
 Thou never shalt obtain; prediction still

In

into the field no less than two millions two hundred thousand;

Ventidua centinaia di migliara
 Di caualier hauca quel Rè nel campo,
 Cosa non mai udità —

And Sacripante the king of Circassia, who comes to the assistance of Gallaphrone, three hundred and eighty two thousand. It must be acknowledged, I think, by the greatest admirers of Milton, that the impression, which romances had made upon his imagination in his youth, has in this place led him into a blameable excess. Not to mention the notorious fabulousness of the fact alluded to, which

I doubt some people will censure in a poem of so grave a turn, the number of the troops of Agrican &c is by far too much disproportion'd to any army, which the Parthian king by any historical evidence could be supposed to bring into the field. *Thyer.*

341. *The fairest of her sex Angelica &c*] This is that Angelica, who afterwards made her appearance in the same character in Ariosto's Orlando Furioso, which was intended as a continuation of the story, which Boiardo had begun. As Milton fetches his simile from a romance, he adopts the terms used by these writers, viz. *prowest* and *Paynim*.

Thyer.

366. — and

In all things, and all men, supposes means, 355
 Without means us'd, what it predicts revokes.
 But say thou wert possess'd of David's throne
 By free consent of all, none opposit,
 Samaritan or Jew; how could'st thou hope
 Long to enjoy it quiet and secure, 360
 Between two such inclosing enemies
 Roman and Parthian? therefore one of these
 Thou must make sure thy own, the Parthian first
 By my advice, as nearer, and of late
 Found able by invasion to annoy 365
 Thy country', and captive lead away her kings
 Antigonus, and old Hyrcanus bound,
 Maugre the Roman: it shall be my task
 To render thee the Parthian at dispose;
 Choose which thou wilt by conquest or by league. 370
 By

366. — *and captive lead away her kings
 Antigonus, and old Hyrcanus bound,*] Here
 seems to be a slip of memory in our author.
 The Parthians indeed led *Hyrcanus* away cap-
 tive to Seleucia, after his eyes were put out,
 and when he was past 70 years of age, so that
 he might well be called *old Hyrcanus*: but in-
 stead of leading away *Antigonus* captive, they
 constituted him king of the Jews, and he was

afterwards 'depriv'd of his kingdom by the
 Romans. See Josephus Antiq. Lib. 14. cap.
 13. De Bell. Jud. Lib. 1. cap. 13. But it
 should be considered that Milton himself was
 old and blind, and composing from memory
 he might fall into such a mistake, which may
 be pardon'd among so many excellences.

376. *In Habor, and among the Medes dis-
 pers'd;*] These were the ten tribes,
 whom

By him thou shalt regain, without him not,
 That which alone can truly reinstall thee
 In David's royal seat, his true successor,
 Deliverance of thy brethren, those ten tribes
 Whose offspring in his territory yet serve, 375
 In Habor, and among the Medes dispers'd;
 Ten sons of Jacob, two of Joseph lost
 Thus long from Israel, serving as of old
 Their fathers in the land of Egypt serv'd,
 This offer sets before thee to deliver. 380
 These if from servitude thou shalt restore
 To their inheritance, then, nor till then,
 Thou on the throne of David in full glory,
 From Egypt to Euphrates and beyond
 Shalt reign, and Rome or Cæsar not need fear. 385

To whom our Saviour answer'd thus unmov'd.

Much

whom Shalmaneser king of Assyria carried captive unto Assyria, *and put them in Halab and in Habor by the river of Gozan, and in the cities of the Medes.* 2 Kings XVIII. 11. which cities were now under the dominion of the Parthians.

384. *From Egypt to Euphrates*] That is the kingdom of Israel in its utmost extent; for

thus the land was promis'd to Abraham, Gen. XV. 18. *Unto thy seed have I given this land, from the river of Egypt, unto the great river, the river Euphrates:* and the extent of Solomon's kingdom is thus describ'd, 1 Kings IV. 21. *And Solomon reigned over all kingdoms from the river (Euphrates) unto the land of the Philistines, and unto the border of Egypt.*

S

394. — pre.

Much ostentation vain of fleshly arm,
 And fragil arms, much instrument of war
 Long in preparing, soon to nothing brought,
 Before mine eyes thou' hast set; and in my ear 390
 Vented much policy, and projects deep
 Of enemies, of aids, battels and leagues,
 Plausible to the world, to me worth nought.
 Means I must use thou say'st, prediction else
 Will unpredict and fail me of the throne: 395
 My time I told thee (and that time for thee
 Were better farthest off) is not yet come;
 When that comes, think not thou to find me slack
 On my part ought endeavoring, or to need
 Thy politic maxims, or that cumbersome 400

Luggage

394. — *prediction else*
Will unpredict] A manner of speaking this,
 rather too light and familiar for the dignity of
 the speaker. *Thyer.*

396. *My time — is not yet come;*] Agreeable
 to our Saviour's manner of speaking in the
 Gospel. John II. 4. *Mine hour is not yet come.*
 VII. 6. *My time is not yet come.*

401. — *argument*
Of human weakness rather than of strength.]
 It is a proof of human weakness, as it shows
 that man is obliged to depend upon something

extrinsecal to himself, whether he would at-
 tack his enemy or defend himself. It alludes
 to the common observation, that nature has
 furnished all creatures with weapons of defense
 except man. See Anacreon's ode on this
 thought. *Thyer.*

409. *When thou stood'st up his tempter &c*]
 Alluding to 1 Chron. XXI. 1. *And Satan stood*
up against Israel, and provoked David to number
Israel. Milton, we see, considers it not as the
 advice of any evil counsellor, as some under-
 stand the word *Satan*, but as the suggestion of
 the first author of evil: and he expresses it
 very

Luggage of war there shown me, argument
 Of human weakness rather than of strength.
 My brethren, as thou call'st them, those ten tribes
 I must deliver, if I mean to reign
 David's true heir, and his full scepter sway 405
 To just extent over all Israel's sons;
 But whence to thee this zeal, where was it then
 For Israel, or for David, or his throne,
 When thou stood'st up his tempter to the pride
 Of numb'ring Israel, which cost the lives 410
 Of threescore and ten thousand Israelites
 By three days pestilence? such was thy zeal
 To Israel then, the same that now to me.
 As for those captive tribes, themselves were they
 Who

very properly by *the pride of numb'ring Israel*; for the best commentators suppose the nature of David's offense to consist in pride and vanity, in making flesh his arm, and confiding in the number of his people. And for this three things were proposed to him by the prophet, three years famine, or three months to be destroyed before his enemies, or three days pestilence, of which he chose the latter. *So the Lord sent pestilence upon Israel, and there fell of Israel seventy thousand men.* ver. 14.

414. *As for those captive tribes, &c*] The captivity of the ten tribes was a punishment

owing to their own idolatry and wickedness. *They fell off from God to worship calves*, the golden calves which Jeroboam had set up in Bethel and in Dan, and which the poet calls *the deities of Egypt*, for it is probable (as some learned men have conjectured) that Jeroboam having conversed with the Egyptians set up these two calves in imitation of the two which the Egyptians worshipped, the one called Apis at Memphis the metropolis of the upper Egypt, and the other called Mnevis at Hierapolis the metropolis of the lower Egypt. *Baal next and Ashtaroth.* Ahab built an altar

Who wrought their own captivity, fell off 415
 From God to worship calves, the deities
 Of Egypt, Baal next and Ashtaroth,
 And all th' idolatries of Heathen round,
 Besides their other worse than heath'nish crimes;
 Nor in the land of their captivity 420
 Humbled themselves, or penitent besought
 The God of their forefathers; but so dy'd
 Impenitent, and left a race behind
 Like to themselves, distinguishable scarce
 From Gentiles, but by circumcision vain, 425
 And God with idols in their worship join'd.
Should

and a temple for *Baal*, 1 Kings XVI. 32. and at the same time probably was introduced the worship of *Ashtaroth*, the Goddess of the *Zidonians* 1 Kings XI. 5. For Jezebel, Ahab's wife, who prompted him to all evil, was the daughter of *Ethbaal* king of the *Zidonians* 1 Kings XVI. 31. And by the prophets of the groves 1 Kings XVIII. 19. Mr. Selden understands the prophets of *Ashtaroth* or *Astarte*: and the groves under every green tree 2 Kings XVII. 10. should be translated *Ashtaroth* under every green tree. See Selden de Diis Syris Syntag. II. cap. 2. But for the wickedness and idolatry of the Israelites, and their rejection thereupon, and still continuing impenitent in their captivity, see 2 Kings XVII. and the prophets in several places.

430. *Headlong would follow; and to their Gods perhaps*
Of Bethel and of Dan?] There is some difficulty and obscurity in this passage; and several conjectures and emendations have been offer'd to clear it, but none, I think, entirely to satisfaction. Mr. Sympfon would read *Headlong would fall off and &c.*, or *Headlong would fall, bow and i. e. bowing* the A. Sax. participle. But Mr. Calton seems to come nearer the poet's meaning. Whom or what would they follow, says he? There wants an accusative case; and what must be understood to complete the sense, can never be accounted for by an *elleipsis*, that any rules or use of language will justify. He therefore suspects, that by some ill accident or other a whole line may

Should I of these the liberty regard,
 Who freed, as to their ancient patrimony,
 Unhumbled, unrepentant, unreform'd,
 Headlong would follow; and to their Gods perhaps 430
 Of Bethel and of Dan? no, let them serve
 Their enemies, who serve idols with God.
 Yet he at length, time to himself best known,
 Remembring Abraham, by some wondrous call
 May bring them back repentant and sincere, 435
 And at their passing cleave th' Assyrian flood,
 While to their native land with joy they haste,
 As the Red Sea and Jordan once he cleft,
 When

may have been lost; and proposes one, which he says may serve for a commentary at least, to explain the sense, though it can't be allowed for an emendation.

*Their fathers in their old iniquities
 Headlong would follow; &c.*

Or is not the construction thus, *Headlong would follow as to their ancient patrimony, and to their Gods perhaps &c?*

431. — no, let them serve
Their enemies, who serve idols with God.]

This is agreeable to God's constant dealing with the Jewish nation as recorded in the old Testament. *Tbyer.*

436. *And at their passing cleave th' Assyrian flood, &c]* There are several prophecies of the restoration of Israel: but in saying that

the Lord would cleave *th' Assyrian flood*, that is the river Euphrates, at their return from Assyria, as he cleft the Red Sea and the river Jordan at their coming from Egypt, the poet seems particularly to allude to Rev. XVI. 12. *And the sixth Angel poured out his vial upon the great river Euphrates; and the water thereof was dried up, that the way of the kings of the east might be prepared: and to Isa. XI. 15, 16. And the Lord shall utterly destroy the tongue of the Egyptian sea, and with his mighty wind shall he shake his hand over the river, and shall smite it in the seven streams, and make men go over dry-shod: And there shall be an highway for the remnant of his people, which shall be left from Assyria, like as it was to Israel in the day that he came up out of the land of Egypt.*

When to the promis'd land their fathers pass'd;
To his due time and providence I leave them. 440

So spake Israel's true king, and to the Fiend
Made answer meet, that made void all his wiles.
So fares it when with truth falsehood contends.

The end of the Third Book.

THE
FOURTH BOOK
OF
PARADISE REGAIN'D.

PARADISE REGAIN'D.

B O O K IV.

PERplex'd and troubled at his bad success
 The Tempter stood, nor had what to reply,
 Discover'd in his fraud, thrown from his hope
 So oft, and the persuasive rhetoric
 That sleek'd his tongue, and won so much on Eve, 5
 So little here, nay lost; but Eve was Eve,
 This far his over-match, who self-deceiv'd
 And rash, before-hand had no better weigh'd
 The strength he was to cope with, or his own:
 But as a man who had been matchless held

10

In

7. *This far his over-match, who self-deceiv'd &c.* An usual construction in Milton, *This far an over-match* for him, *who self-deceiv'd and rash, before-hand had no better weigh'd &c.* Neither is this inconsistent, as Mr. Thyer conceives it to be, with what Satan had declar'd in Book II. 1.31.

Have found him, view'd him, tasted him,
 but find

Far other labor to be undergone &c.

He had made some trials of his strength, but had not sufficiently consider'd it *before-hand*;

he had weigh'd it, but should have weigh'd it *better*; if he had been fully appris'd whom he was contending with, he would have ceased from the contention.

10. *But as a man &c*] It is the method of Homer to illustrate and adorn the same subject with several similitudes, as the reader may see particularly in the second book of the Iliad before the catalogue of ships and warriors: and our author here follows his example, and presents us, as I may say, with a *string* of similitudes together. This fecundity and variety of the two poets can never be sufficiently admired:

T

In cunning, over-reach'd where least he thought,
 To salve his credit, and for very spite,
 Still will be tempting him who foils him still,
 And never cease, though to his shame the more;
 Or as a swarm of flies in vintage time, 15
 About the wine-press where sweet must is pour'd,
 Beat off, returns as oft with humming sound;
 Or surging waves against a solid rock,
 Though all to shivers dash'd, th' assault renew,
 Vain batt'ry, and in froth or bubbles end; 20
 So

admired: but Milton, I think, has the advantage in this respect, that in Homer the lowest comparison is sometimes the last, whereas here in Milton they rise in my opinion, and improve one upon another. The first has too much sameness with the subject it would illustrate, and gives us no new ideas. The second is low, but it is the lowness of Homer, and at the same time is very natural. The third is free from the defects of the other two, and rises up to Milton's usual dignity and majesty. Mr. Thyer, who has partly made the same observations with me, says that Milton, as if conscious of the defects of the two foregoing comparisons, rises up here to his usual sublimity, and presents to the reader's mind an image, which not only fills and satisfies the imagination, but also perfectly expresses both the unmov'd steadfastness of our Saviour, and the frustrated baffled attempts of Satan.

15. Or as a swarm of flies in vintage time, &c]

The comparison is very just, and also in the manner of Homer. Iliad. XVI. 641.

Οἱ δ' αἰεὶ περὶ νεκρὸν ὀμιλεον, ὡς ὅτε μῆλαι
 Σταθμῷ ἐνὶ βρομῳσι περὶ γλαυκὰς κατὰ πέλ-
 λας
 Ὄρη ἐν εἰαρινῇ, ὅτε τε γλαυκὸς ἀγρεὺς ὄσσει.

Illi vero assidue circa mortuum versabantur,
 ut quum muscæ
 In caula susurrant lacte plenas ad mulctras.
 Tempore in verno, quando lac vasa rigat.

Iliad. XVII. 570.

Καὶ οἱ μῆλ' ἐνὶ στήθεσιν ἐνηκέν,
 Ἦτε καὶ ἐργομήνη μαλαὰ περὶ χροὸς ἀνδ' ἐρμεῖο,
 Ἰχθυῶν δ' ἀκρεῖν.

Et ei muscæ audaciam pectoribus immisit,
 Quæ licet abacta crebro à corpore humano,
 Appetit mordere. Fortin.

This simile is very much in the same taste with one in the second Iliad of Homer, where he compares

So Satan, whom repulse upon repulse
 Met ever, and to shameful silence brought,
 Yet gives not o'er though desp'rate of success,
 And his vain importunity pursues.
 He brought our Saviour to the western side ²⁵
 Of that high mountain, whence he might behold
 Another plain, long but in breadth not wide,
 Wash'd by the southern sea, and on the north
 To equal length back'd with a ridge of hills,
 That screen'd the fruits of th' earth and seats of men ³⁰
 From

compares the Greek army to *swarms of flies buzzing about the shepherds milk-pail in the spring*, and seems liable to the same objection which is made to that, of being too low for the grandeur of the subject. It must however be allow'd, that nothing could better express the teasing ceaseless importunity of the Tempter than this does. Mr. Pope in his note on this passage of Homer observes that *Milton, who was a close imitator of him, has often copied him in these humble comparisons*, and instances those lines in the end of the sixth book of his *Paradise Lost*, where the rebel Angels thunder-struck by the Messiah are compared to *a herd of goats or timorous flock together throng'd*. The observation is just, but very far in my opinion from being verified by the passage produc'd. No image of terror or consternation could be too low for that exhausted spiritless condition, in which those vanquish'd Angels must at that instant be supposed to be, and that abject timorousness imputed to them, instead of less-

ening the dignity of the description rather adds to it, by exciting in the reader's mind a greater idea of the tremendous majesty of the Son of God. This comparison of the flies now before us would have answer'd his purpose much better.

Thyer.

I cannot entirely agree with my ingenious friend; for Mr. Pope is discoursing there of low images, which are preceded by others of a lofty strain, and on that account this comparison, however suitable in other respects, would not have been so proper for his purpose.

27. *Another plain, &c*] The learned reader need not be inform'd, that the country here meant is Italy, which indeed is long but not broad, and is wash'd by the Mediterranean on the south, and screen'd by the Alps on the north, and divided in the midst by the river Tiber.

From cold Septentrion blasts, thence in the midst
 Divided by a river, of whose banks
 On each side an imperial city stood,
 With tow'rs and temples proudly elevate
 On sev'n small hills, with palaces adorn'd, 35
 Porches and theatres, baths, aqueducts,
 Statues and trophies, and triumphal arcs,
 Gardens and groves presented to his eyes,
 Above the highth of mountains interpos'd:
 By what strange parallax or optic skill 40
 Of vision multiply'd through air, or glass
 Of telescope, were curious to inquire:
 And now the Tempter thus his silence broke.
 The city which thou seest no other deem

Than

35. *On sev'n small hills,*] Virgil Georg. II. 535.

Septemque una sibi muro circumdedit arces.

40. *By what strange parallax or optic skill &c*] The learned have been very idly busy in contriving the manner in which Satan shewed to our Saviour all the kingdoms of the world. Some suppose it was done by vision; others by Satan's creating phantasms or species of different kingdoms, and presenting them to our Saviour's sight, &c, &c. But what Milton

here alludes to is a fanciful notion which I find imputed to our famous countryman Hugh Broughton: Cornelius a Lapide in summing up the various opinions upon this subject gives it in these words: *Alii subtiliter imaginantur, quod Dæmon per multa specula sibi invicem objecta species regnorum ex uno speculo in aliud et aliud continuò reflexerit, idque fecerit usque ad oculos Christi. In locum Matthæi.* For want of a proper index I could not find the place in Broughton's works. But Wolfius in his *Curæ philologicæ*

Than great and glorious Rome, queen of the earth
 So far renown'd, and with the spoils enrich'd. 46
 Of nations; there the capitol thou seest
 Above the rest lifting his stately head
 On the Tarpeian rock, her citadel
 Impregnable, and there mount Palatine, 50
 Th' imperial palace, compass huge, and high
 The structure, skill of noblest architects,
 With gilded battlements, conspicuous far,
 Turrets and terraces, and glitt'ring spires.
 Many a fair edifice besides, more like 55
 Houses of Gods, (so well I have dispos'd
 My aery microscope) thou may'st behold
 Outside and inside both, pillars and roofs,

Carv'd

gicæ in SS. Evangelia fathers this whim upon
 him: Alii cum Hugone Broughtono ad in-
 strumenta artis opticæ se recipiunt. Vid. Wolf.
 in Matt. IV. 8. *Thyer.*

57. *My aery microscope*] He had called it
telescope before ver. 42: here *microscope*, being
 altogether uncertain what sort of glass it was,
 or how this vision was performed: but *micro-*
scope seems to be the more proper word here,
 as here our Saviour is presented with a view
 of minuter objects.

58. *Outside and inside both,*] So Menippus,
 in Lucian's Icaro-Menippus, could see clearly
 and distinctly from the moon cities and men
 upon the earth, and what they were doing,
 both *without doors, and within* where they
 thought themselves most secret. κατακυψας
 γὰρ ἐς τὴν γῆν, ἑώραν σαφῶς τὰς πόλεις, τὰς
 ἀνθρώπους, τὰ γινόμενα, καὶ ἃ ἐν ὑπαίθρῳ
 μόνον, ἀλλὰ καὶ ὅποσα οἰκοὶ ἐπραττον, οἰόμενοι
 λανθάνειν. Luciani Op. Vol. 2. p. 197. Ed.
 Græv. Calton.

59. — the

Carv'd work, the hand of fam'd artificers
 In cedar, marble, ivory or gold. 60
 Thence to the gates cast round thine eye, and see
 What conflux issuing forth, or entring in,
 Pretors, proconsuls to their provinces
 Hast'ning, or on return, in robes of state;
 Lictors and rods, the ensigns of their pow'r, 65
 Legions and cohorts, turms of horse and wings:
 Or embassies from regions far remote
 In various habits on the Appian road,
 Or on th'Emilian, some from farthest south,
 Syene', and where the shadow both way falls, 70

Meroe

59. — *the hand of fam'd artificers*] The
bandywork, as in Virg. *Æn.* I. 455.

Artificumque manus inter se operumque la-
borem
 Miratur.

66. — *turms of horse*] Troops of horse.
 A word coined from the Latin *turma*. Virg.
Æn. V. 560. *Equitum turmæ*.

68. — *on the Appian road,*
Or on th'Emilian,] The *Appian* road from
 Rome led towards the south of Italy, and the
Emilian towards the north; and the nations on
 the *Appian* road are included in ver. 69—76.
 those on the *Emilian* in ver. 77—79.

69. — *some from farthest south,*
Syene, and where the shadow both way falls,

Meroe Nilotic ile,] *Syene, farthest south.* How
 can that be? when *Meroe* mention'd in the next
 line (to say nothing of other places) was farther
 south. Milton knew it, and thought of it too,
 as appears from his saying,

— *where the shadow both way falls,*
Meroe Nilotic ile.

Syene being situate under the tropic of Cancer,
 the shadow falls there always one way, except
 at the summer solstice, when the sun is verti-
 cal, and then at noon the shadow falls no way:

— *umbras nusquam flectente Syene.*
 Lucan. II. 587.

But in *Meroe* the shadow falls both ways, at
 different times of the year, and therefore
 Meroe

Meroe Nilotic ile, and more to west,
 The realm of Bocchus to the Black-moor sea;
 From th' Asian kings and Parthian among these,
 From India and the golden Chersonese,
 And utmost Indian ile Taprobane, 75
 Dusk faces with white filken turbants wreath'd;
 From Gallia, Gades, and the British west,
 Germans and Scythians, and Sarmatians north
 Beyond Danubius to the Tauric pool.
 All nations now to Rome obedience pay, 80
 To Rome's great emperor, whose wide domain
 In ample territory, wealth and power,

Civility

Meroe must be farther south than Syene, and nearer the equator. To this I say that Milton had in view what he had read in Pliny and other authors, that *Syene* was the limit of the Roman empire, and the remotest place to the south that belonged to it; and to that he alludes. Or it may be said, that poets have not scrupled to give the epithets *extremi*, *ultimi*, *farthest*, *remotest*, to any people that lived a great way off, and that possibly Milton intended that *farthest south* should be so applied both to *Syene* and to *Meroe*. Jortin.

He first mentions places in *Africa*; *Syene*, a city of Egypt on the confines of Ethiopia; *Ditionis Ægypti esse incipit a fine Æthiopie Syene*; Plin. Lib. 5. Sect. 10. *Meroe*, an island and city of Ethiopia in the river Nile,

therefore called *Nilotic ile*, where the shadow both way falls; Rurfus in Meroe (*insula hæc caputque gentis Æthiopum — in amne Nilo habitatur*) bis anno absumi umbras; Plin. Lib. 2. Sect. 75. *The realm of Bocchus*, Mauritania. Then *Asian* nations, among these the *golden Chersonese*, Malacca the most southern promontory of the East Indies, see *Paradise Lost* XI. 392. and *utmost Indian ile Taprobane*, and therefore Pliny says it is *extra orbem a natura relegata*; Lib. 6. Sect. 24. Then the *European* nations as far as to the *Tauric pool*, that is the *palus Mæotis*; *Lacus ipse Mæotis, Tanain amnem ex Riphæis montibus defluentem accipiens, novissimum inter Europam Asiamque finem*, &c. Plin. Lib. 4. Sect. 24.

Civility of manners, arts and arms,
 And long renown, thou justly may'st prefer
 Before the Parthian; these two thrones except, 85
 The rest are barb'rous, and scarce worth the sight,
 Shar'd among petty kings too far remov'd;
 These having shown thee, I have shown thee all
 The kingdoms of the world, and all their glory.
 This emp'ror hath no son, and now is old, 90
 Old and lascivious, and from Rome retir'd
 To Capreæ an island small but strong
 On the Campanian shore, with purpose there
 His horrid lusts in private to enjoy,
 Committing to a wicked favorite 95
 All public cares, and yet of him suspicious,
 Hated of all, and hating; with what ease,
 Indued with regal virtues as thou art,

Appearing,

84. — *thou justly may'st prefer*
Before the Parthian;] The Tempter had be-
 fore advis'd our Saviour to prefer the Parthian,
 III. 363.

— the Parthian first
 By my advice:

but this shuffling and inconsistency is very na-
 tural and agreeable to the father of lies, and

by these touches his character is set in a proper
 light.

90. *This emp'ror &c]* This account of the
 emperor Tiberius retiring from Rome to the
 island Capreæ, and there enjoying his horrid
 lusts in private, and in the mean while com-
 mitting the government to his wicked favorite
 and minister Sejanus, together with the cha-
 racter of this emperor, is perfectly agreeable
 to

Appearing, and beginning noble deeds,
 Might'st thou expel this monster from his throne 100
 Now made a stye, and in his place ascending
 A victor people free from servile yoke?
 And with my help thou may'st; to me the power
 Is giv'n, and by that right I give it thee.
 Aim therefore at no less than all the world, 105
 Aim at the high'est, without the high'est attain'd
 Will be for thee no sitting, or not long,
 On David's throne, be prophecy'd what will.

To whom the Son of God unmov'd reply'd.
 Nor doth this grandeur and majestic show 110
 Of luxury, though call'd magnificence,
 More than of arms before, allure mine eye,
 Much less my mind; though thou should'st add to tell
 Their sumptuous gluttonies, and gorgeous feasts

to the Roman histories, and particularly those
 of Suetonius and Tacitus, who have painted
 this *monster* (as our author calls him) in such
 colors as he deserved to be described in to
 posterity.

101. — and in his place ascending

A victor people free &c] There should be no
 comma after *victor* according to the author's
 own correction; but yet I think all the edi-

tors have preserved the first mistaken pointing,

— and in his place ascending

A victor, people free from servile yoke?

For the meaning is not that our Saviour
ascending a victor might free &c, but *ascending*
might free a victor people, as the Romans are
 afterwards called ver. 132.

That people victor once &c.

U

115. On

On citron tables or Atlantic stone, 115
 (For I have also heard, perhaps have read)
 Their wines of Setia, Cales, and Falerne,
 Chios, and Crete, and how they quaff in gold,
 Crystal and myrrhine cups imboss'd with gems
 And studs of pearl, to me should'st tell who thirst 120
 And hunger still: then embassies thou show'st
 From nations far and nigh; what honor that,
 But tedious waste of time to sit and hear
 So many hollow complements and lies,
 Outlandish flatteries? then proceed'st to talk 125
 Of th' emperor, how easily subdued,
 How gloriously; I shall, thou say'st, expel

A

115. *On citron tables or Atlantic stone,*] Tables made of *citron* wood were in such request among the Romans, that Pliny calls it *mensarum insania*. They were beautifully vein'd and spotted. See his account of them Lib. 13. Sect. 29. I do not find that the *Atlantic stone* or marble was so celebrated: the *Numidicus lapis* and *Numidicum marmor* are often mention'd in Roman authors.

117. *Their wines of Setia, Cales, and Falerne, Chios, and Crete,*] The three former were Italian, and the two latter were Greek wines, much admired and commended by the Ancients.

119. *Crystal and myrrhine cups imboss'd with gems*

And studs of pearl,] *Crystal* and *myrrhine* cups are often join'd together by ancient authors. *Murrhina et erystallina ex eadem terra effodimus, quibus pretium faceret ipsa fragilitas. Hoc argumentum opum, hæc vera luxuriæ gloria existimata est, habere quod posset statim totum perire.* Plin. Lib. 33. Sect. 2. We see that Pliny reckons *myrrhine* cups among fossils; Scaliger, Salmasius and others contend from this verse of Propertius IV. V. 26.

Murrheaque in Parthis pocula cocta focus,
 that they were like our porcelane: but if they were so very fragil as they are represented to be, it is not easy to conceive how they could be *imboss'd with gems and studs of pearl.* I suppose

A brutish monster: what if I withal
 Expel a Devil who first made him such?
 Let his tormenter conscience find him out; ¹³⁰
 For him I was not sent, nor yet to free
 That people victor once, now vile and base,
 Deservedly made vassal, who once just,
 Frugal, and mild, and temp'rate, conquer'd well,
 But govern ill the nations under yoke, ¹³⁵
 Peeling their provinces, exhausted all
 By lust and rapin; first ambitious grown
 Of triumph, that insulting vanity;
 Then cruel, by their sports to blood inur'd
 Of fighting beasts, and men to beasts expos'd, ¹⁴⁰
 Luxurious

suppose our author asserted it from the words immediately following in Pliny. *Nec hoc fuit satis: turba gemmarum potamus, et smaragdis teximus calices: ac temulentiae causa tenere Indiam juvat: et aurum jam accessio est.* Or perhaps the words *imbofs'd with gems* &c. refer only to *gold* first mention'd, which is no unusual construction. *They quaff in gold imbofs'd with gems and studs of pearl.*

130. *Let his tormenter conscience find him out;]* Milton had in view what Tacitus and Suetonius have related. Tacitus Ann. VI. 6. *Insigne visum est earum Cæsaris litterarum initium; nam his verbis exorsus est: Quid scribam vobis P. C. aut quomodo scribam, aut quid*

omnino non scribam hoc tempore? Dii me Deaque pejus perdant quam perire quotidie sentio, si scio. Adeo facinora atque flagitia sua ipsi quoque in supplicium verterant. Suetonius Tiber. 67. Postremo semet ipse pertæsus *talis* epistolæ principio tantum non summam malorum suorum professus est: *Quid scribam* &c. where perhaps it should be, *tali* epistolæ principio. *Fortin.*

140. *Of fighting beasts, and men to beasts expos'd,]* The *fighting beasts* are a poor instance of the Roman cruelty in their sports, in comparison of the gladiators; who might have been introduced so naturally, and easily here, only by putting the word *gladiators* in place of the other two, that one may very well

Luxurious by their wealth, and greedier still,
 And from the daily scene effeminate.
 What wise and valiant man would seek to free
 These thus degenerate, by themselves enslav'd,
 Or could of inward slaves make outward free? 145
 Know therefore when my season comes to fit
 On David's throne, it shall be like a tree
 Spreading and overshadowing all the earth,
 Or as a stone that shall to pieces dash
 All monarchies besides throughout the world, 150
 And of my kingdom there shall be no end:
 Means there shall be to this, but what the means,
 Is not for thee to know, nor me to tell.

To

well be surpris'd at the poet's omitting them.
 See Seneca's 7th Epistle. *Calton.*

145. *Or could of inward slaves make outward free?* This noble sentiment Milton explains more fully, and expresses more diffusively in his *Paradise Lost*. XII. 90.

— Therefore since he permits
 Within himself unworthy pow'rs to reign
 Over free reason, God in judgment just
 Subjects him from without to violent lords;
&c. to ver. 101.

So also again in his 12th Sonnet,

Licence they mean, when they cry Liberty;
For who loves that, must first be wise and good.

No one had ever more refin'd notions of true liberty than Milton, and I have often thought that there never was a greater proof of the weakness of human nature; than that he with a head so clear, and a heart I really believe perfectly honest and disinterested, should concur in supporting such a tyrant and profess'd trampler upon the liberties of his country as Cromwell was. *Thyer.*

146. *Know therefore when my season comes to fit &c.* A particular manner of expression, but frequent in Milton; as if he had said, Know therefore when the season comes for me to sit on David's throne, *it shall be like a tree &c.* For *his* season to be like a tree says Mr.

To whom the Tempter impudent reply'd.
 I see all offers made by me how flight 155
 Thou valuest, because offer'd, and reject'st:
 Nothing will please the difficult and nice,
 Or nothing more than still to contradict:
 On th'other side know also thou, that I
 On what I offer set as high esteem, 160
 Nor what I part with mean to give for nought;
 All these which in a moment thou behold'st,
 The kingdoms of the world to thee I give;
 For giv'n to me, I give to whom I please,
 No trifle; yet with this reserve, not else, 165
 On this condition, if thou wilt fall down,
 And

Mr. Symphon is strange language, and therefore reads *I shall be like a tree*: but it refers to *throne*. The throne of David shall then be like a tree &c; alluding to the parable of the mustard-seed grown into a tree, so that the birds lodge in the branches thereof, Matt. XIII. 32. and to (what that parable also respects) Nebuchadnezzar's dream of the great tree whose bight reached unto heaven, and the sight thereof to the end of all the earth, Dan. IV. 11. Tertullian also compares the kingdom of Christ to that of Nebuchadnezzar. See Grotius in Matt. Or as a stone &c; alluding to the stone in another of Nebuchadnezzar's dreams, which brake the image in pieces, and so this king-

dom shall break in pieces, and consume all these kingdoms, and it shall stand for ever. Dan II. 44. And of my kingdom there shall be no end: the very words of Luke I. 33. with only the necessary change of the person; and of his kingdom there shall be no end.

157. *Nothing will please the difficult and nice,* Mr. Jortin and Mr. Symphon say that perhaps we should read

— thee difficult and nice:

but I think the *ictus* falls better in the common reading, and the sentence is better as a general observation.

166. *On this condition, if thou wilt fall down,* &c] In my opinion (and Mr. Thyer concurs with

And worship me as thy superior lord,
Easily done, and hold them all of me;
For what can less so great a gift deserve?

Whom thus our Saviour answer'd with disdain. 170
I never lik'd thy talk, thy offers less,
Now both abhor, since thou hast dar'd to utter
Th' abominable terms, impious condition;
But I indure the time, till which expir'd,
Thou hast permission on me. It is written 175
The first of all commandments, Thou shalt worship
The Lord thy God, and only him shalt serve;
And dar'st thou to the Son of God propound
To worship thee accurs'd, now more accurs'd
For this attempt bolder than that on Eve, 180
And more blasphemous? which expect to rue.
The kingdoms of the world to thee were given,
Permitted

with me in the same observation) there is not any thing in the disposition and conduct of the whole poem so justly liable to censure as the awkward and preposterous introduction of this incident in this place. The Tempter should have propos'd the condition, at the same time that he offer'd the gifts; as he doth likewise in Scripture: but after his gifts had been absolutely refus'd, to what purpose was it to pro-

pose the *impious condition*? Could he imagin that our Saviour would accept the kingdoms of the world upon *th' abominable terms* of falling down and worshipping him, just after he had reject'd them unclogg'd with any terms at all? Well might the author say that Satan *impudent reply'd*: but I think that doth not entirely solve the objection.

Permitted rather, and by thee usurp'd;
 Other donation none thou canst produce:
 If giv'n, by whom but by the king of kings, 185
 God over all supreme? if giv'n to thee,
 By thee how fairly is the giver now
 Repaid? But gratitude in thee is lost
 Long since. Wert thou so void of fear or shame,
 As offer them to me the Son of God, 190
 To me my own, on such abhorred pact,
 That I fall down and worship thee as God?
 Get thee behind me; plain thou now appear'st
 That evil one, Satan for ever damn'd.

To whom the Fiend with fear abash'd reply'd. 195
 Be not so fore offended, Son of God,
 Though sons of God both Angels are and Men,
 If I to try whether in higher fort
 Than

191. *To me my own,*] The right, which the Demon pretends to, over the kingdoms of the world, is by *gift*; but Christ clames them as *his own* by nature, and by virtue of his *Sonship*. *Τὸ γὰρ ὡν τὸ Θεοῦ, ὁμοίως αὐτοῦ ἀν εἶν' ὁμοίως δὲ ὡν, πάντως ἐστὶ καὶ κυριότης καὶ βασιλεία.* For being the Son of God, he must of course be like him whose son he is; and being like

him, it necessarily follows, that he is lord and king. S. Athanas. Or. 3. contra Arianos. Op. Vol. 1. p. 387. Edit. Col. Calton.

191. — *abhorred pact,*] He uses the word *pact*, as it is the technical term for the contracts of sorcerers with the Devil.

Warburton.

203. God

Than these thou bear'st that title, have propos'd
 What both from Men and Angels I receive, 200
 Tetrarchs of fire, air, flood, and on the earth
 Nations besides from all the quarter'd winds,
 God of this world invok'd and world beneath;
 Who then thou art, whose coming is foretold
 To me so fatal, me it most concerns. 205
 The trial hath indamag'd thee no way,
 Rather more honor left and more esteem;
 Me nought advantag'd, missing what I aim'd.
 Therefore let pass, as they are transitory,
 The kingdoms of this world; I shall no more 210
 Advise thee; gain them as thou canst, or not.
 And thou thyself seem'st otherwise inclin'd
 Than to a worldly crown, addicted more

To

203. *God of this world invok'd*] Milton pursues the same notion, which he had adopted in his *Paradise Lost*, of the Gods of the Gentiles being the fall'n Angels, and he is supported in it by the authority of the primitive fathers, who are very unanimous in accusing the Heathens of worshipping Devils for Deities.

Thyer.

217. — *there wast found*] In Milton's own edition and in most of the following ones it

was printed by mistake *was found*; but the syntax plainly requires *wast*, as there is *thou went'st* in the verse preceding.

219. — *sitting Moses chair,*] *Moses chair* was the chair, in which the doctors sitting expounded the law either publicly to the people, or privately to their disciples. *The Scribes and Pharisees sit in Moses chair,* ἐπὶ τῆς Μωσέως καθέδρας. Mat. XXIII. 2.

221. — *Be*

To contemplation and profound dispute,
 As by that early action may be judg'd, 215
 When slipping from thy mother's eye thou went'st
 Alone into the temple; there wast found
 Among the graveſt Rabbies diſputant
 On points and questions fitting Moſes chair,
 Teaching not taught; the childhood ſhows the man, 220
 As morning ſhows the day. Be famous then
 By wiſdom; as thy empire muſt extend,
 So let extend thy mind o'er all the world
 In knowledge, all things in it comprehend:
 All knowledge is not couch'd in Moſes Law, 225
 The Pentateuch, or what the Prophets wrote;
 The Gentiles alſo know, and write, and teach
 To admiration, led by nature's light;

And

221. — *Be famous then*

By wiſdom;] We are come now to the laſt temptation properly ſo call'd; and it is worth the reader's while to obſerve how well Satan has purſued the ſcheme which he had propoſed in council. II. 225.

Therefore with manlier objects we muſt try
 His conſtancy, with ſuch as have more
 ſhow

Of worth, of honor, glory, and popular
 praiſe.

The gradation alſo in the ſeveral allurements propoſ'd is very fine; and I believe one may juſtly ſay, that there never was a more exalted ſyſtem of morality compris'd in ſo ſhort a compaſs. Never were the arguments for vice drefs'd up in more deluſive colors, nor were they ever answer'd with more ſolidity of thought or acuteness of reaſoning. *Thyer.*

X

230. *Ruling*

And with the Gentiles much thou must converse,
 Ruling them by persuasion as thou mean'st; 230
 Without their learning how wilt thou with them,
 Or they with thee hold conversation meet?
 How wilt thou reason with them, how refute
 Their idolisms, traditions, paradoxes?
 Error by his own arms is best evinc'd. 235
 Look once more ere we leave this specular mount
 Westward,

230. *Ruling them by persuasion as thou mean'st;*] Alluding to those charming lines, I. 221.

Yet held it more humane, more heav'nly first
 By winning words to conquer willing hearts,
 And make persuasion do the work of fear.

But Satan did not hear this; it was part of our Saviour's self-converse and private meditation.

236. — *this specular mount*] This mount of speculation, as in Paradise Lost. XII. 588. where see the note.

237. *Westward, much nearer by southwest,*] This corresponds exactly to our Saviour's suppos'd situation upon mount Taurus. The following description of Athens and its learning is extremely grand and beautiful. Milton's Muse, as was before observed, is too much cramped down by the argumentative cast of his subject, but emerges upon every favorable occasion, and like the sun from under a cloud bursts out into the same bright vein of poetry, which shines out more frequently, tho' not more strongly, in the Paradise Lost.

Thyer.

238. *Where on the Ægean shore a city stands*] So Milton caused this verse to be printed, whereby it appears that he would have the word *Ægean* pronounced with the accent upon the first syllable as in Paradise Lost. I. 746. and as Fairfax often uses it, as was there remark'd. *Built nobly*, and Homer in his time calls it *a well-built city*, εὐκλιμενον πολιεργον. Iliad. II. 546. *pure the air, and light the soil*, Attica being a mountainous country the soil was light and barren, and the air sharp and pure, and therefore said to be productive of sharp wits. τῶν ευκρασιαν τῶν ορεῶν εν αὐτῶ κατιδουσα, οτι φρονιμωτατους ἀνδρας οἰσει. Plato in Timæo p. 24. Vol. 3. Edit. Serr. Athenis tenue cœlum, ex quo acutiores etiam putantur Attici. Cicero de Fato. 4. *Athens the eye of Greece*, and so Demosthenes somewhere calls it οφθαλμος Ἑλλάδος, but I cannot at present recollect the place; and in Justin it is called one of the two eyes of Greece, Sparta being the other, Lib. 5. cap. 8.; and Catullus calls Sirmio the eye of islands XXXII. 1.

Peninsularum Sirmio, insularumque
 Ocelle:

but

Westward, much nearer by southwest, behold
 Where on the Ægean shore a city stands
 Built nobly, pure the air, and light the soil,
 Athens the eye of Greece, mother of arts 240
 And eloquence, native to famous wits
 Or hospitable, in her sweet recess,
 City' or suburban, studious walks and shades;
 See there the olive grove of Academe,

Plato's

but the metaphor is more properly applied to Athens than any other place, as it was the great seat of learning.

239. — *pure the air, and light the soil,*] This is from Dio Chrysostom. See Spanheim on Callimachus. p. 444. De Attica cætoroquin dicit Dio Chrysost. Orat. 7. p. 87. εἶναι γὰρ τῇ χωρῇ ἀρχαίαν, καὶ τὸν αἶρα κῆφον, *esse enim regionem tenui solo, ac levem aerem*, prout una voce λεπτουργεῖς eadem Attica, post Thucydidem nempe pag. 2., a Galeno dicitur, Πεγ-τρειτ. cap. 7. Aeris autem λεπτοτητα eidem tribuit Aristides, Serm. Sacr. 6. p. 642. Athens was built between two small rivers Cephissus and Ilissus; and hence it is call'd, in the Medea of Euripides, ἱερὴν ποταμῶν πόλιν See the chorus at the end of the 3d Act. The effect of these waters upon the air is very poetically represented in the same beautiful chorus.

Καλλινας τ' ἐπὶ Κηφισοῦ ῥοαῖς
 Ταν Κυπεριν κληῖζουσιν ἀφυ-
 σαμέναν χώραν καταπνύσας
 Μετρίας ἀνεμῶν
 Ἡδ' ὑπνῶος αὔρας.

Pulchrisfluique ad Cephissi fluenta
 Venerem ferunt [ex Cephiso] exhausti-
 entem, regionem perflasse,
 Mediocres ventorum
 Dulce spirantes auras. *Calton.*

244. *See there the olive grove of Academe, Plato's retirement, &c.*] Επανελθὼν δὲ εἰς Ἀθῶνας, διατριβὴν ἐν Ἀκαδημίᾳ. τὸ δ' ἐστὶ γυμνασίον, πρῶτασιον ἀλτῶδες, ἀπὸ τινὸς ἡρώος ὀνόμαδεν Ἀκαδημία, καθὰ καὶ Εὐπόλις ἐν Ἀσκρατί- τοις φησιν,

Εν εὐσκίοις ὀρεσμοῖσιν Ἀκαδημία θεία.

— καὶ ἐταφῆ ἐν τῇ Ἀκαδημίᾳ, ἐνθα τὸν πλει- σὸν χρόνον διέτελεσε φιλοσοφῶν. ὅθεν καὶ Ἀκαδη- μαϊκὴ προσηγορεύθη ἢ ἀπ' αὐτοῦ αἵρεσις. Being return'd to Athens from his journey to Egypt, he settled himself in the Academy, a gymna- sium or place of exercise in the suburbs of that city, beset with woods, taking name from Academus, one of the heroes, as Eu- polis,

In sacred Academus shady walks.

— and he was buried in the Academy, where he continued most of his time teaching philo-
 sophy,

Plato's retirement, where the Attic bird 245
 Trills her thick-warbled notes the summer long;
 There flow'ry hill Hymettus with the sound
 Of bees industrious murmur oft invites
 To studious musing; there Ilissus rolls
 His whisp'ring stream: within the walls then view 250
 The

sophy, whence the sect which sprung from him was called Academic. See Diogenes Laertius, and Stanley in the life of Plato. The Academy is always described as a woody shady place, as here in Laertius, and in Horace, Ep. II. II. 45.

Atque inter sylvas Academi quærere verum:

but Milton distinguishes it by the particular name of *the olive grove of Academe*, for the olive was particularly cultivated about Athens being sacred to Minerva the Goddess of the city, and he has besides the express authority of Aristophanes Νεφέλαι Act 3. Scen. 3.

Αλλ' εἰς Ακαδημίαν κατιῶν, ὑπὸ τοῖς μορίαις ἀποθρεῖται.

Sed in Academiam descendens, sub sacris olivis spatiaberis.

Where the Attic bird, the nightingale, for Philomela, who according to the fables was changed into a nightingale, was the daughter of Pandion king of Athens, and for the same reason the nightingale is called *Atthis* in Latin, quasi Attica avis. Martial Lib. I. Ep. 46. Edit. Westm.

Sic, ubi multifona fervet facer *Atthis* lucus, Improba *Cecropias* offendit pica querelas.

Ludovicus de la Cerda in his notes upon Virgil observes, how often the ancient poets have made use of the comparison of the nightingale; Sophocles has it no less than seven times, Homer twice, and Euripides and several others: and we observed upon the Paradise Lost, how much Milton was delighted with the nightingale; no poet has introduc'd it so often, or spoken of it with such rapture as he; and perhaps there never was a verse more expressive of the harmony of this sweet bird than the following,

Trills her thick-warbled notes the summer long.

So that upon the whole I believe it may be asserted, that Plato's Academy was never more beautifully described than here in a few lines by Milton. Cicero, who has laid the scene of one of his dialogues there, De Fin. Lib. V. and had been himself upon the spot, has not painted it in more lively colors.

247. *There flow'ry hill Hymettus &c*] And so Valerius Flaccus calls it *Florea juga Hymetti*, Argonaut. V. 344. and the honey was so

The schools of ancient sages; his who bred
 Great Alexander to subdue the world,
 Lyceum there, and painted Stoa next:
 There thou shalt hear and learn the secret power
 Of harmony in tones and numbers hit
 By voice or hand, and various-measur'd verse,

Æolian

so much esteem'd and celebrated by the Ancients, that it was reckon'd the best of the Attic honey, as the Attic honey was said to be the best in the world. The poets often speak of the murmur of the bees as inviting to sleep, Virg. Ecl. I. 56.

Sæpi levi fomnum suadebit inire fufurro :

but Milton gives a more elegant turn to it, and says that it *invites to studious musing*, which was more proper indeed for his purpose, as he is here describing the Attic learning.

249. — *there Iliffus rolls*

His whisp'ring stream :] Mr. Calton and Mr. Thyer have observed with me, that Plato hath laid the scene of his Phædrus on the banks and at the spring of this pleasant river. — χαριέντα γυν και καθαρα και διαφανη τα υδατια φανεται, Nonne hinc aquulæ puræ ac pellucidæ jucundo murmure confluunt? Ed. Serr. Vol. 3. p. 229. The philosophical retreat at the spring-head is beautifully describ'd by Plato in the next page, where Socrates and Phædrus are represented sitting on a green bank shaded with a spreading plantan, of which Cicero hath said very prettily, that it seemeth to have grown not so much by the water which is described, as by Plato's elo-

quence; quæ mihi videtur non tam ipsa aquula, quæ describitur, quam Platonis oratione crevisse. De Orat. I. 7.

253. *Lyceum there, and painted Stoa next :*] *Lyceum* was another gymnasium of the Athenians, and was the school of Aristotle, who had been tutor to Alexander the great, and was the founder of the sect of the Peripatetics, so call'd απο της περιπατειν from his *walking* and teaching philosophy. *Stoa* was the school of Zeno, whose disciples from the place had the name of Stoics; and this Stoa or portico, being adorn'd with variety of paintings, was called in Greek Ποικιλη or various, and here by Milton very properly the *painted Stoa*. See Diogenes Laertius in the lives of Aristotle and Zeno. But there is some reason to question, whether the *Lyceum* was *within the walls*, as Milton asserts. For Suidas says expressly, that it was a place in the suburbs, built by Pericles for the exercising of soldiers: and I find the scholiast upon Aristophanes in the *Irene* speaks of going into the *Lyceum*, and going out of it again, and *returning back into the city*: — εις το Λυκειον εισιοντες — και παλιν εξιοντες εκ της Λυκειου, και απιοντες εις την πολιν.

257. Æolian

Æolian charms and Dorian lyric odes,
 And his who gave them breath, but higher sung,
 Blind Melesigenes thence Homer call'd,
 Whose poem Phœbus challeng'd for his own. 260
 Thence what the lofty grave tragedians taught
 In Chorus or Iambic, teachers best
 Of moral prudence, with delight receiv'd

In

257. *Æolian charms and Dorian lyric odes,*]
Æolian charms, *Æolia carmina*, verses such as
 those of Alcæus and Sappho, who were both
 of Mitylene in Lesbos, an island belonging to
 the Æolians. Hor. Od. III. XXX. 13.

Princeps *Æolium carmen* ad Italos
 Deduxisse modos.

Od. IV. III. 12.

Fingent *Æolio carmine* nobilem.

Dorian lyric odes, such as those of Pindar, who
 calls his Δωριαν φορμιγγα the Dorian harp,
 Olymp. I. 26. Δωριω πεδιδλω Dorian buskin,
 Olymp. III. 9. Δωριει κορυ Dorian hymn,
 Pyth. VIII. 29.

258. *And his who gave them breath, &c*]
 Our author agrees with those writers, who
 speak of Homer as the father of all kinds of
 poetry. Such wise men as Dionysius the Ha-
 licarnassæan, and Plutarch, have attempted to
 show, that poetry in all its forms, tragedy,
 comedy, ode, and epitaph, are included in
 his works. See the ingenious author of the
Inquiry into the life and writings of Homer in-

larging upon this subject. Sect. 12. *Blind Me-
 lesigenes thence Homer call'd*; our author here
 follows Herodotus in his account of the life of
 Homer, that he was born near the river *Meles*
 from whence he had the name of *Melesigenes*,
 τιθεται ονομα τῷ ποταμῷ Μελεσιγενεα, απο τῆς πο-
 ταμου τῷ επωνυμιαν λαβουσα, and because he
 was *blind*, thence he was called *Homer* ὁ μὴ
 ὁρων, εν τῷ δευτερον οὕτως καὶ τὸ νομα Ὅμηρος επεκει-
 τησε τῷ Μελεσιγενει απο τῆς συμφορης· οἱ γὰρ
 Κυμαιοι τῆς τυφλης ὁμηρους λεγουσιν. *Whose
 poem Phœbus challeng'd for his own*, alluding to
 a Greek epigram in the first book of the An-
 thologia,

Ἡειδὼν μὲν ἐγὼν, ἐχαράσσε δὲ θεῖος Ὅμηρος,

which Mr. Fenton has enlarged and applied to
 Mr. Pope's English Iliad.

262. *In Chorus or Iambic,*] These may be
 said to be the two constituent parts of the
 ancient tragedy, which was written either in
 Iambic verse, or in verses of various mea-
 sures, whereof the Chorus usually consisted.
 And the character here given of the ancient
 Greek tragedy is very just and noble; and the
 English reader cannot form a better idea of
 it

In brief sententious precepts, while they treat
 Of fate, and chance, and change in human life; 265
 High actions, and high passions best describing:
 Thence to the famous orators repair,
 Those ancient, whose resistless eloquence
 Wiielded at will that fierce democratic,
 Shook th' arsenal and fulmin'd over Greece, 270

To

it in its highest beauty and perfection than by reading our author's Samson Agonistes.

267. *Thence to the famous orators repair, &c*] How happily does Milton's versification in this and the following lines concerning the Socratic philosophy express what he is describing! In the first we feel as it were the nervous rapid eloquence of Demosthenes, and the latter have all the gentleness and softness of the humble modest character of Socrates.

Thyer.

268. *Those ancient,*] For Milton was of the same opinion as Cicero, who preferred Pericles, Hyperides, Æschines, Demosthenes, and the orators of their times to Demetrius Phalereus and those of the subsequent ages. See Cicero de claris Oratoribus. And in the judgment of Quintilian Demetrius Phalereus was the first who weaken'd eloquence, and the last almost of the Athenians who can be called an orator: is primus inclinasse eloquentiam dicitur — ultimus est fere ex Atticis qui dici possit orator. De Instit. Orat. X. 1.

270. — *and fulmin'd over Greece,*] Alluding (as Mr. Jortin has likewise observed) to what Aristophanes has said of Pericles in his Acharnenses. Act 2. Scene 5.

Ἡσραπλιν, ἐβροῖα, ξυκευκα τῶν Ἑλλασα.

Since I have mention'd this passage, I will add that Cicero has alluded to it in his Orator 9, speaking of Pericles. Qui si tenui genere uteretur, nunquam ab Aristophane poeta fulgere, tonare, permiscere Græciam dictus esset. Diodorus Siculus has quoted it likewise Lib. 12. and ascribed it to Eupolis the poet, the same who is mention'd by Horace,

Eupolis, atque Cratinus, Aristophanesque poetæ.

καὶ παλιν ἐν ἀλλοις Εὐπολὶς ὁ ποιητὴς — Περικλῆς ἐὺλυμπιῶν Ἡσραπλιν, ἐβροῖα, συκευκα τῶν Ἑλλασα. Cicero had at first fallen into the same mistake as Diodorus, which is often the case of writers who quote by memory; and therefore desires Atticus to correct the copies, and for Eupolis to put in Aristophanes. Cic. ad Att. XII. 6. mihi erit gratum, si non modo in libris tuis, sed etiam in aliorum per libenarios tuos Aristophanem reposueris pro Eupoli. The mistake was corrected according to his desire; at least it is so in all the remaining copies and editions.

271. To

To Macedon and Artaxerxes throne :
 To sage philosophy next lend thine ear,
 From Heav'n descended to the low-rooft house
 Of Socrates ; see there his tenement,
 Whom well inspir'd the oracle pronounc'd 275
 Wisest of men ; from whose mouth issued forth
 Mellifluous streams that water'd all the schools
 Of Academics old and new, with those
 Sirnam'd Peripatetics, and the sect
 Epicurean, and the Stoic severe ; 280
 These

271. *To Macedon, and Artaxerxes throne :*] As Pericles and others *fulmin'd over Greece to Artaxerxes throne* against the Persian king, so Demosthenes was the orator particularly, who *fulmin'd over Greece to Macedon* against king Philip in his orations therefore denominated Philippics.

273, *From Heav'n descended to the low-rooft house*
Of Socrates ;] Mr. Calton thinks the author alludes to Juv. Sat. XI. 27.

— e coelo descendit γυνῶσι σεαυτὸν,
 as this famous Delphic precept was the foundation of Socrates's philosophy, and so much used by him, that it hath passed with some for his own. Or as Mr. Warburton and Mr. Thyer conceive, the author here probably alludes to what Cicero says of Socrates, Socrates autem primus philosophiam devocavit e coelo, et in urbibus collocavit, et in domus

etiam introduxit. Tusc. Disp. V. 4. But he has given a very different sense to the words either by design or mistake, as Mr. Warburton observes. It is properly called *the low-rooft house*; for I believe, said Socrates, that if I could meet with a good purchaser, I might easily get for my goods and house and all five pounds. Εγὼ μὲν οἶμαι (εἶπε δὲ Σωκράτης) εἰ ἀγαθὸς ὠνήτης ἐπιτυχῶμι, εὐρεῖν ἂν μοι σὺν τῇ οἰκίᾳ καὶ ταῖς οὐλαῖς πάντα πᾶν ῥαδίως πέντε μνᾶς. Xenophon Oeconomic. five mina's or Attic pounds were better than sixteen pounds of our money, a mina according to Barnard being three pounds eight shillings and nine pence.

275. *Whom well inspir'd the oracle pronounc'd Wisest of men ;*] The verse delivered down to us upon this occasion is this,

Ἀνδρῶν ἀπαντῶν Σωκράτης σοφώτατος.

Of all men Socrates is the wisest.

See Diogenes Laertius in vita Socratis.

Mr.

These here revolve, or, as thou lik'st, at home,
 Till time mature thee to a kingdom's weight;
 These rules will render thee a king complete
 Within thyself, much more with empire join'd.

To whom our Saviour sagely thus reply'd. 285
 Think not but that I know these things, or think
 I know them not; not therefore am I short
 Of knowing what I ought: he who receives
 Light from above, from the fountain of light,
 No other doct'rin needs, though granted true; 290
 But

Mr. Calton adds, that the Tempter designs here a compliment to himself; for he would be understood to be the inspirer.

276. — *from whose mouth issued forth &c*] Thus Quintilian calls Socrates *pons philosophorum*, I. 10. and as the Ancients looked upon Homer as the father of poetry, so they esteemed Socrates the father of moral philosophy. The different sects of philosophers were but so many different families, which all acknowledged him for their common parent. See Cicero Academic. I. 4. Tusc. Disp. V. 4. and particularly De Orat. III. 16, 17. The quotation would be too long to be inserted. See likewise Mr. Warburton's account of the Socratic school. B. 3. Sect. 3. of the Divine Legation.

283. *These rules will render thee &c*] Ask what rules, and no answer can be regularly given: ask *whose*, and the answer is easy. There is no mention before of rules; but of

poets, orators, philosophers there is. We should read therefore

Their rules will render thee a king complete.
 Calton.

285. *To whom our Saviour sagely thus reply'd.*] This answer of our Saviour is as much to be admired for solid reasoning, and the many sublime truths contain'd in it, as the preceding speech of Satan is for that fine vein of poetry which runs through it: and one may observe in general, that Milton has quite throughout this work thrown the ornaments of poetry on the side of error, whether it was that he thought great truths best express'd in a grave unaffected stile, or intended to suggest this fine moral to the reader, that simple naked truth will always be an overmatch for falsehood tho' recommended by the gayest rhetoric, and adorned with the most bewitching colors. Thyer.

But these are false, or little else but dreams,
 Conjectures, fancies, built on nothing firm.
 The first and wisest of them all profess'd
 To know this only, that he nothing knew;
 The next to fabling fell and smooth conceits; 295
 A third sort doubted all things, though plain sense;
 Others in virtue plac'd felicity,
 But virtue join'd with riches and long life;
 In corporal pleasure he, and careless ease;

The

293. *The first and wisest of them all*] Socrates *profess'd to know this only, that he nothing knew.* Hic in omnibus fere sermonibus, qui ab iis, qui illum audierunt, perscripti varie, copiose sunt, ita disputat, ut nihil adfirmet ipse, refellat alios: nihil se scire dicat, nisi id ipsum: eoque præstare ceteris, quod illi quæ nesciant scire se putent; ipse, se nihil scire, id unum sciat. Cicero Academic. I. 4.

295. *The next to fabling fell, and smooth conceits;*] See Parker's Free and Impartial Censure of the Platonic philosophy. Oxford 1667. p. 71. "Plato and his followers have communicated their notions by emblems, fables, symbols, parables, heaps of metaphors, allegories, and all sorts of mystical representations, (as is vulgarly known.) All which, upon the account of their obscurity and ambiguity, are apparently the unfittest signs in the world, to express the train of any man's thoughts to another: For besides that they carry in them no intelligible affinity to the notices, which they were design'd to inti-

mate, the powers of imagination are so great, and the instances in which one thing may resemble another are so many, that there is scarce any thing in nature, in which the fancy cannot find or make a variety of such symbolizing resemblances; so that emblems, fables, symbols, allegories, tho' they are pretty poetic fancies, are infinitely unfit to express philosophical notions and discoveries of the natures of things. — The end of philosophy is to search into, and discover the nature of things; but I believe you understand not how the nature of any thing is at all discovered by making it the theme of allegorical and dark discourses." Calton.

296. *A third sort doubted all things, though plain sense;*] These were the Sceptics or Pyrrhonians the disciples of Pyrrho, who asserted nothing, neither honest nor dishonest, just nor unjust, and so of every thing; that there is nothing indeed such, but that men do all things by law and custom; that in every thing this is not rather than that. This was called

The Stoic last in philosophic pride, 300
 By him call'd virtue; and his virtuous man,
 Wife, perfect in himself, and all possessing,
 Equals to God, oft shames not to prefer,
 As fearing God nor man, contemning all
 Wealth, pleasure, pain or torment, death and life, 305
 Which when he lists, he leaves, or boasts he can,
 For all his tedious talk is but vain boast,
 Or subtle shifts conviction to evade.

Alas

called the Sceptic philosophy from its continual inspection, and never finding; and Pyrrhonian from Pyrrho. See Stanley's life of Pyrrho, who takes this account from Diogenes Laertius.

297. *Others in virtue &c*] These were the old Academics, and the Peripatetics the scholars of Aristotle. *Honeste autem vivere, fruentem rebus iis, quas primas homini natura conciliet, et vetus Academia censuit, et Aristoteles: ejusque amici nunc proxime videntur accedere. Cicero Academic. II. 42. Ergo nata est sententia veterum Academicorum et Peripateticorum, ut finem bonorum dicerent, secundam naturam vivere, id est, virtute adhibita, frui primis à natura datis. de Fin. II. 11.*

299. *In corporal pleasure he, and careless ease;*] Epicurus. *Confirmat autem illud vel maxime, quod ipsa natura, ut ait ille, adsciscat et reprobet, id est, voluptatem et dolorem: ad hæc, et quæ sequamur et quæ fugiamus, refert omnia. Cicero de Fin. I. 7.*

300. *The Stoic last &c*] The reason why

Milton represents our Saviour taking such particular notice of the Stoics above the rest, was probably because they made pretensions to a more refin'd and exalted virtue than any of the other sects, and were at that time the most prevailing party among the philosophers, and the most rever'd and esteem'd for the strictness of their morals, and the austerity of their lives. The picture of their *virtuous man* is perfectly just, as might easily be shown from many passages in Seneca and Antoninus, and the defects and insufficiency of their scheme could not possibly be set in a stronger light than they are by our author in the lines following.

Thyer.

303. *Equals to God,*] In Milton's own edition, and all following, it is *Equal to God*: but I cannot but think this an error of the press, the sense is so much improved by the addition only of a single letter.

Equals to God, oft shames not to prefer.

307. *For all his tedious talk is but vain boast, Or subtle shifts*] *Vain boasts* relate to the Stoical

Alas what can they teach, and not mislead,
 Ignorant of themselves, of God much more, 310
 And how the world began, and how man fell
 Degraded by himself, on grace depending?
 Much of the foul they talk, but all awry,
 And in themselves seek virtue, and to themselves
 All glory arrogate, to God give none, 315
 Rather accuse him under usual names,
 Fortune and Fate, as one regardless quite
 Of mortal things. Who therefore seeks in these
 True wisdom, finds her not, or by delusion
 Far worse, her false resemblance only meets, 320
 An empty cloud. However many books,
 Wise men have said, are wearisome; who reads
 Incessantly,

Stoical paradoxes, and *subtle shifts* to their dialectic, which this sect so much cultivated, as to be as well known by the name *Dialectici* as *Stoici*. Warburton.

313. *Much of the soul they talk, but all awry,*] See what Mr. Warburton has said upon this subject in the first volume of the *Divine Legation*.

314. *And in themselves seek virtue, and to themselves*

All glory arrogate, to God give none,] Cicero speaks the sentiments of ancient philosophy upon this point in the following words: —
propter virtutem enim jure laudamur, et in

virtute recte gloriamur: quod non contingeret, si id donum a Deo, non a nobis haberemus. At vero aut honoribus aucti, aut re familiari, aut si aliud quippiam nacti sumus fortuiti boni, aut depulimus mali, cum Diis gratias agimus, tum nihil nostræ laudi assumptum arbitramur. Num quis, quod bonus vir esset, gratias Diis egit unquam? At quod dives, quod honoratus, quod incolumis. — Ad rem autem ut redeam, *judicium hoc omnium mortalium est, fortunam à Deo petendam, à se ipso sumendam esse sapientiam*. De Nat. Deor. III. 36.

Warburton.

321. *An empty cloud.*] A metaphor taken from

Incessantly, and to his reading brings not
 A spirit and judgment equal or superior,
 (And what he brings, what needs he elsewhere seek?)
 Uncertain and unfettled still remains, 326
 Deep vers'd in books and shallow in himself,
 Crude or intoxicate, collecting toys,
 And trifles for choice matters, worth a sponge;
 As children gathering pebbles on the shore. 330
 Or if I would delight my private hours
 With music or with poem, where so soon
 As in our native language can I find
 That solace? All our law and story strow'd
 With hymns, our psalms with artful terms inscrib'd,
 Our Hebrew songs and harps in Babylon, 336
 That

from the fable of Ixion, who embrac'd an empty cloud for a Juno.

322. *Wise men have said,*] Alluding to Ecclef. XII. 12. *Of making many books there is no end, and much study is a weariness of the flesh.*

322. — who reads

Incessantly, &c.] See the same just sentiment in Paradise Lost VII. 126.

But knowledge is as food, and needs no less
 Her temp'rance over appetite, &c. *Thyer.*

325. *And what he brings, what needs he else-where seek?*] The poet makes the old

sophister the Devil always busy in his trade. 'Tis pity he should make Jesus (as he does here) use the same arms. *Warburton.*

335. — *our psalms with artful terms inscrib'd,*] He means the inscriptions often prefixed to the beginning of several psalms, such as To the chief musician upon Nehiloth, To the chief musician on Neginoth upon Sheminith, Shiggaion of David, Michtam of David, &c. to denote the various kinds of psalms or instruments.

336. *Our Hebrew songs and harps in Babylon, That pleas'd so well our victors ear,*] This is said

That pleas'd so well our victors ear, declare
 That rather Greece from us these arts deriv'd;
 Ill imitated, while they loudest sing
 The vices of their Deities, and their own 340
 In fable, hymn, or song, so personating
 Their Gods ridiculous, and themselves past shame.
 Remove their swelling epithets thick laid
 As varnish on a harlot's cheek, the rest,
 Thin sown with ought of profit or delight, 345
 Will far be found unworthy to compare
 With Sion's songs, to all true tastes excelling,
 Where God is prais'd aright, and God-like men,
 The Holiest of Holies, and his Saints;

Such

said upon the authority of Psal. CXXXVII.
 1 &c. *By the rivers of Babylon, there we sat
 down, yea we wept, when we remembred Sion.
 We hanged our harps upon the willows in the
 midst thereof. For there they that carried us
 away captive, required of us a song; and they
 that wasted us, required of us mirth, saying,
 Sing us one of the songs of Sion.*

338. *That rather Greece from us these arts
 deriv'd;* This was the system in vogue
 at that time. It was established and supported
 with vast erudition by Bochart, and carried to
 an extravagant and even ridiculous length by
 Huetius and Gale. Warburton.

343. — *swelling epithets*] Greek com-
 pounds. Warburton.

The hymns of the Greek poets to their Dei-
 ties consist of very little more than repeated
 invocations of them by different names and
 epithets. Our Saviour very probably alluded
 to these, where he cautions his disciples against
 vain repetitions and much speaking (*βαρλο-
 λογία*) in their prayers, Matt. VI. 7. *Thyer.*

346. *Will far be found unworthy to compare
 With Sion's songs,* He was of this opinion
 not only in the decline of life, but likewise in
 his earlier days, as appears from the preface
 to his second book of the *Reason of Church-
 Government*. — “Or if occasion shall lead to
 “imitate those magnific odes and hymns
 “wherein Pindarus and Callimachus are in
 “most things worthy, some others in their
 “frame

Such are from God inspir'd, not such from thee, 350
 Unless where moral virtue is express'd
 By light of nature not in all quite lost.
 Their orators thou then extoll'st, as those
 The top of eloquence, statists indeed,
 And lovers of their country, as may seem; 355
 But herein to our prophets far beneath,
 As men divinely taught, and better teaching
 The solid rules of civil government
 In their majestic unaffected stile
 Than all the oratory of Greece and Rome. 360
 In them is plainest taught, and easiest learnt,
 What makes a nation happy, and keeps it so,

What

" frame judicious, in their matter most an-
 " end faulty. But those frequent songs
 " throughout the law and prophets beyond all
 " these, not in their divine argument alone,
 " but in the very critical art of composition,
 " may be easily made appear over all the kinds
 " of lyric poetry, to be incomparable.

353. — *as those*] I should prefer — *as though*.
 Calton.

354. — *statists*] Or statesmen. A word in
 more frequent use formerly, as in Shakespear,
 Cymbeline Act 2. Sc. 5.

— I do believe,
 (*Statist* though I am none, nor like to be :)
 and Hamlet Act 5. Sc. 3.

I once did hold it, as our *statists* do, &c.

362. — *makes happy and keeps so,*] Hor.
 Epist. I. VI. 2.

— *facere et servare beatum.*

Richardson.

380. — *fulness*

350. *Such are from God inspir'd, not such
 from thee,*

Unless where moral virtue is express'd &c.]

The sense of these lines is obscure and liable
 to mistake. The meaning of them is, poets
 from thee inspired are not such as these, unless
 where moral virtue is expressed &c.

Meadowcourt.

What ruins kingdoms, and lays cities flat;
These only with our law best form a king.

So spake the Son of God; but Satan now 365
Quite at a loss, for all his darts were spent,
Thus to our Saviour with stern brow reply'd.

Since neither wealth, nor honor, arms nor arts,
Kingdom nor empire pleases thee, nor ought
By me propos'd in life contemplative, 370
Or active, tended on by glory, or fame,
What dost thou in this world? the wilderness
For thee is fittest place; I found thee there,
And thither will return thee; yet remember
What I foretel thee, soon thou shalt have cause 375
To wish thou never hadst rejected thus
Nicely or cautiously my offer'd aid,
Which would have set thee in short time with ease
On David's throne, or throne of all the world,

Now

380. — *fulness of time,*] Gal. IV. 4. *When the fulness of the time was come, God sent forth his Son.*

382. — *if I read ought in Heaven, &c.]*
A satire on Cardan, who with the boldness
and impiety of an atheist and a madman, both

of which he was, cast the nativity of Jesus Christ, and found by the great and illustrious concourse of stars at his birth, that he must needs have the fortune which befel him, and become the author of a religion, which should spread itself far and near for many ages. The great Milton with a just indignation of this impiety

Now at full age, fulness of time, thy season, 380
 When prophecies of thee are best fulfill'd.
 Now contrary, if I read ought in Heaven,
 Or Heav'n write ought of fate, by what the stars
 Voluminous, or single characters,
 In their conjunction met, give me to spell, 385
 Sorrows, and labors, opposition, hate
 Attends thee, scorns, reproaches, injuries,
 Violence and stripes, and lastly cruel death;
 A kingdom they portend thee, but what kingdom,
 Real or allegoric I discern not, 390
 Nor when, eternal sure, as without end,
 Without beginning; for no date prefix'd
 Directs me in the starry rubric set.

So say'ing he took (for still he knew his power
 Not yet expir'd) and to the wilderness 395
 Brought back the Son of God, and left him there,
 Feigning

impiety hath satirized it in a very beautiful manner, by putting these reveries into the mouth of the Devil: where it is to be observed, that the poet thought it not enough to discredit *judicial astrology* by making it patronised by the Devil, without showing at the same time the absurdity of it. He has there-

fore very judiciously made him blunder in the expression, of *portending a kingdom which was without beginning*. This destroys all he would insinuate. The poet's conduct is fine and ingenious. See Warburton's Shakespear Vol. 6. Lear Act 1. Sc. 8.

Feigning to disappear. Darknefs now rose,
 As day-light funk, and brought in loursing night
 Her shadowy ofspring, unsubstantial both,
 Privation mere of light and absent day. 400
 Our Saviour meek and with untroubled mind
 After his aery jaunt, though hurried fore,
 Hungry and cold betook him to his rest,
 Wherever, under some concourse of shades, 404
 Whose

399. — *unsubstantial both,*] His philosophy is here ill placed. It dashes out the image he had just been painting. Warburton.

408. — *and soon with ugly dreams &c*] It is remarkable, that the poet made the Devil begin his temptation of Eve by working on her imagination in dreams, and to end his temptation of Jesus in that manner. I leave it to the critics to find out the reason; for I will venture to say he had a very good one. Warburton.

409. — *and either tropic now*
'Gan thunder, and both ends of Heav'n, the
clouds &c] Place the stops thus:

— *and either tropic now*
'Gan thunder, and both ends of Heav'n. the
clouds &c.

It thundered from both tropics, that is perhaps, from the right and from the left. The Ancients had very different opinions concerning the right and the left side of the world. Plutarch says, that Aristotle, Plato, and Pythagoras were of opinion, that the east is the right side, and the west the left; but that Em-

pedocles held that the right side is towards the summer tropic, and the left towards the winter tropic. Πυθαγορας, Πλατων, Αριστοτελης, δεξια τε κοσμος τα ανατολικά μερη, απ' αν η αρχη της κινήσεως* αριστερα δε, τα δυτικά. Εμπειδοκλεις δεξια μεν τα κατα τον θερινον τροπικον* αριστερα δε τα κατα τον χειμερινον. De Placit. Philos. II. 10. Αιγυπτιοι οιονται τα μεν έωα, του κοσμου προσωπον ειναι, τα δε προς βορραν, δεξια, τα δε προς νοτον, αριστερα. Id. de Isid. p. 363. If by *either tropic* be meant the *right side* and the *left*, by *both ends of Heav'n* may be understood, *before* and *behind*. I know it may be objected, that the tropics cannot be the one the right side, and the other the left, *to those* who are placed without the tropics: but I do not think that objection to be very material. I have another exposition to offer, which is thus: It thundered all along the Heav'n, from the north pole to the tropic of Cancer, from thence to the tropic of Capricorn, from thence to the south pole. From pole to pole. The *ends of Heav'n* are the poles. This is a poetical tempest, like that in Virgil *Æn. I.*

Intonuere poli —

Id

Whose branching arms thick intertwin'd might shield
 From dews and damps of night his shelter'd head,
 But shelter'd slept in vain, for at his head
 The Tempter watch'd, and soon with ugly dreams
 Disturb'd his sleep; and either tropic now 409
 'Gan thunder, and both ends of Heav'n, the clouds
 From many a horrid rift abortive pour'd
 Fierce rain with lightning mix'd, water with fire

In

Id est extremæ partes cœli — a quibus totum cœlum contonuisse significat. Servius.

Fortin.

Mr. Sympfon proposes to read and point the passage thus;

— and either tropic now

'Gan thunder; at both ends of Heav'n the clouds &c:

Mr. Meadowcourt points it thus;

— and either tropic now

'Gan thunder, and both ends of Heav'n; the clouds &c:

But after all I am still for preserving Milton's own punctuation, unless there be very good reason for departing from it, and I understand the passage thus: *and either tropic now 'gan thunder*, it thundered from the north and from the south, for this I conceive to be Milton's meaning, tho' the expression is inaccurate, the situation of our Saviour and Satan being not within the tropics: *and both ends of Heav'n*, that is, and *from* or *at* both ends of Heav'n, the præposition being omitted, as is frequent

in Milton, and several instances were given in the notes on the Paradise Lost. See particularly Dr. Pearce's note on I. 282. *and from both ends of Heav'n, the clouds &c.* This storm is describ'd very much like one in Tasso, which was raised in the same manner by evil Spirits. See Canto 7. St. 114, 115. for I would not lengthen this note, too long already, with the quotation.

412. — water with fire

In ruin reconcil'd:] That is, joining together to do hurt. Warburton.

This bold figure our poet has borrow'd from Æschylus, where he is describing the storm, which scatter'd the Grecian fleet. Agamemnon. v. 659.

Ξυωμοσαν γαρ, οντες εχθισοι τοπειν,
 Πυρ και θαλασσα, και τα πιστ' εδειξατλω,
 Φθειροντε τον δυστηνον Αργειων στρατον.

Thyer.

Or perhaps it means only *water and fire falling down both together*, according to Milton's usage of the word *ruin* in Paradise Lost, I. 46 VI. 868.

In ruin reconcil'd: nor slept the winds
 Within their stony caves, but rush'd abroad
 From the four hinges of the world, and fell 415
 On the vex'd wilderness, whose tallest pines,
 Though rooted deep as high, and sturdiest oaks
 Bow'd their stiff necks, loaden with stormy blasts,
 Or torn up sheer: ill wast thou shrouded then,
 O patient Son of God, yet only stood'st 420
 Unshaken; nor yet stay'd the terror there,

Infernal

415. *From the four hinges of the world,*]
 That is from the four cardinal points, the word
cardines signifying both the one and the other.
 This, as was observed before, is a poetical
 tempest like that in Virgil. *Æn.* I. 85.

Unà Eurūque Notusque ruunt, creberque
 procellis
 Africus.

And as Mr. Thyer adds, tho' such storms are
 unknown to us in these parts of the world, yet
 the accounts we have of hurricanes in the In-
 dies agree pretty much with them.

417. *Though rooted deep as high,*] Virgil
Georg. II. 291. *Æn.* IV. 445.

— quantum vertice ad auras
 Æthereas, tantum radice in Tartara tendit.
 Richardson.

420. — yet only stoodst
Unshaken; &c.] Milton seems to have raised
 this scene out of what he found in Eusebius
de Dem. Evan. Lib. 9. [Vol. 2. p. 434. Ed.

Col.] The learned Father observes, that Christ
 was tempted forty days and the same number
 of nights — Καὶ ἐπειδὴ περ ἡμέραις τεσσαράκον-
 τα, καὶ ταῖς τοσαύταις νυξίν ἐπειράζετο. And to
 these night temptations he applies what is said
 in the 91st Psalm, v. 5 and 6. Οὐ φοβήσῃ
 ἀπὸ φόβου νυκτερινού, Thou shalt not be afraid
 for any terror by night, — ἀπὸ πραγμάτων
 ἐν σκοτει διαπορεύομένου, nor for the danger that
 walketh in darknefs. The first is thus para-
 phras'd in the Targum, (tho' with a meaning
 very different from Eusebius's.) Non timebis
 à timore Dæmonum qui ambulant in nocte.
 The Fiends surround our Redeemer with their
 threats and terrors; but they have no effect.

Infernal ghosts, and Hellish furies, round
 Environ'd thee,

This too is from Eusebius, [ibid. p. 435.] Επε-
 περ ἐν τῷ πειράζειν δυνάμεις πονηραὶ ἐκυκλουν αὐ-
 τον. — quoniam dum tentabatur, malignæ po-
 testates illum circumstabant. And their repulse,
 it seems, is predicted in the 7th verse of this
 Psalm:

Infernal ghosts, and Hellish furies, round
 Environ'd thee, some howl'd, some yell'd, some
 shriek'd,

Some bent at thee their fiery darts, while thou
 Satst unappall'd in calm and sinless peace. 425

Thus pass'd the night so foul, till morning fair
 Came forth with pilgrim steps in amice gray,
 Who with her radiant finger still'd the roar
 Of thunder, chas'd the clouds, and laid the winds,

And

Pfalm: *A thousand shall fall beside thee, and ten thousand at thy right hand, but it shall not come nigh thee.* Calton.

422. *Infernal ghosts, &c]* This taken from the legend or the pictures of St. Anthony's temptation. Warburton.

This description is taken from a print which I have seen of the temptation of St. Antony.

Jortin.

426. — *till morning fair*

Came forth &c] As there is a storm raised by evil Spirits in Tasso as well as in Milton, so a fine morning succeeds after the one as well as after the other. See Tasso Cant. 8. St. 1. But there the morning comes *with a forehead of rose, and with a foot of gold; con la fronte di rose, e co' piè d'oro*; here *with pilgrim steps in amice gray*, as Milton describes her progress more leisurely, first the gray morning, and afterwards the sun rising: *with pilgrim steps*, with the slow solemn pace of a pilgrim on a journey of devotion; *in amice gray*, in gray clothing; *amice*, a proper and significant word,

deriv'd from the Latin *amicio* to clothe, and used by Spenser, Faery Queen. B. 1. Cant. 4. St. 18.

Array'd in habit black, and *amice* thin,
 Like to an holy monk, the service to begin.

428. *Who with her radiant finger still'd the roar*

Of thunder, chas'd the clouds, &c] This is a very pretty imitation of a passage in the first Æneid of Virgil, where Neptune is represented with his trident laying the storm which Æolus had raised. ver. 142.

*Sic ait, et dicto citius tumida æquora placat,
 Collectasque fugat nubes, solemque reducit.*

There is the greater beauty in the English poet, as the scene he is describing under this charming figure is perfectly consistent with the course of nature, nothing being more common than to see a stormy night succeeded by a pleasant serene morning. Tbyer.

430. *And*

And grisly spectres, which the Fiend had rais'd 430
 To tempt the Son of God with terrors dire.
 And now the sun with more effectual beams
 Had chear'd the face of earth, and dry'd the wet
 From drooping plant, or dropping tree; the birds,
 Who all things now behold more fresh and green, 435
 After a night of storm so ruinous,
 Clear'd up their choicest notes in bush and spray
 To gratulate the sweet return of morn;
 Nor yet amidst this joy and brightest morn
 Was absent, after all his mischief done, 440
 The prince of darkness, glad would also seem
 Of this fair change, and to our Saviour came,
 Yet with no new device, they all were spent,
 Rather by this his last affront resolv'd,
 Desp'rate of better course, to vent his rage, 445
 And mad despite to be so oft repell'd.

Him

430. *And grisly spectres,*] Very injudicious to retail this popular superstition in this place.

Warburton.

432. *And now the sun &c*] There is in this description all the bloom of Milton's youthful fancy. See an evening scene of the same kind in the *Paradise Lost*. II. 488.

As when from mountain tops &c. *Thyer.*

435. *Who all things now behold*] Doth not the syntax require, that we should rather read
 Who all things now *beheld* — ?

453. *As earth and sky would mingle;*] Virgil
Æn. I. 137.

Jam

Him walking on a sunny hill he found,
 Back'd on the north and west by a thick wood;
 Out of the wood he starts in wonted shape,
 And in a careless mood thus to him said. 450

Fair morning yet betides thee, Son of God,
 After a dismal night; I heard the wrack
 As earth and sky would mingle; but myself
 Was distant; and these flaws, though mortals fear them
 As dang'rous to the pillar'd frame of Heaven, 455
 Or to the earth's dark basis underneath,
 Are to the main as inconsiderable,
 And harmless, if not wholesome, as a sneeze
 To man's less universe, and soon are gone;
 Yet as being oft times noxious where they light 460
 On man, beast, plant, wastful and turbulent,
 Like turbulencies in th' affairs of men,
 Over whose heads they roar, and seem to point,
 They

Jam cælum terramque, meo sine numine,

venti,

Miscere, et tantas audetis tollere molles?

Richardson.

455. *As dang'rous to the pillar'd frame of
 Heaven,] So also in the Mask*

— if this fail,

The pillar'd firmament is rottenness.

In both, no doubt, alluding to Job XXVI. 11.

The pillars of Heaven tremble, and are astonished

at his reproof. Thyer.

467. *Did*

They oft fore-signify and threaten ill:
 This tempest at this desert most was bent; 465
 Of men at thee, for only thou here dwell'ft.
 Did I not tell thee, if thou didst reject
 The perfect season offer'd with my aid
 To win thy destin'd seat, but wilt prolong
 All to the push of fate, pursue thy way 470
 Of gaining David's throne no man knows when,
 For both the when and how is no where told,
 Thou shalt be what thou art ordain'd, no doubt;
 For Angels have proclam'd it, but concealing
 The time and means: each act is rightliest done, 475
 Not when it must, but when it may be best,
 If thou observe not this, be sure to find,
 What I foretold thee, many a hard assay
 Of dangers, and adversities, and pains,
 Ere thou of Israel's scepter get fast hold; 480
 Whereof this ominous night that clos'd thee round,
 So many terrors, voices, prodigies

May

467. *Did I not tell thee, &c]* This sentence The Tempter had heard Christ declar'd to be
 is dark and perplex'd, having no proper exit. *Son of God* by a voice from Heaven. He al-
 501. *For Son of God to me is yet in doubt:]* lows him to be *virgin-born*. He hath no
 scruples

May warn thee, as a sure fore-going sign.

So talk'd he, while the Son of God went on
And stay'd not, but in brief him answer'd thus. 485

Me worse than wet thou find'st not; other harm
Those terrors which thou speak'st of, did me none;
I never fear'd they could, though noising loud
And threatening nigh; what they can do as signs
Betokening, or ill boding, I contemn 490
As false portents, not sent from God, but thee;
Who knowing I shall reign past thy preventing,
Obtrud'st thy offer'd aid, that I accepting
At least might seem to hold all pow'r of thee,
Ambitious Spirit, and wouldst be thought my God, 495
And storm'st refus'd, thinking to terrify
Me to thy will; desist, thou art discern'd
And toil'st in vain, nor me in vain molest.

To whom the Fiend now swoln with rage reply'd.
Then hear, O Son of David, Virgin-born; 500
For Son of God to me is yet in doubt:

Of

scruples about the annunciation, and the truth of what Gabriel told the blessed woman (Luke I. 35. *The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also that holy thing which shall be born of thee shall be called the Son of God.*)
A a

Of the Messiah I have heard foretold
 By all the Prophets; of thy birth at length
 Announc'd by Gabriel with the first I knew,
 And of th'angelic song in Bethlehem field, 505
 On thy birth-night, that sung thee Saviour born.
 From that time seldom have I ceas'd to eye
 Thy infancy, thy childhood, and thy youth,
 Thy manhood last, though yet in private bred;
 Till at the ford of Jordan whither all 510
 Flock'd to the Baptist, I among the rest,
 Though not to be baptiz'd, by voice from Heaven
 Heard thee pronounc'd the Son of God belov'd.
 Thenceforth I thought thee worth my nearer view
 And narrower scrutiny, that I might learn 515
 In what degree or meaning thou art call'd
 The Son of God, which bears no single sense;
 The Son of God I also am, or was,
 And if I was, I am; relation stands;
 All men are Sons of God; yet thee I thought 520
 In

God;) and yet he doubts of his being the *Son of God* notwithstanding. This is easily accounted for. On the terms of the annunciation Christ might be the Son of God in a sense very particular, and yet a mere man as to his nature: but the doubt relates to what he

In some respect far higher so declar'd.
 Therefore I watch'd thy footsteps from that hour,
 And follow'd thee still on to this waste wild;
 Where by all best conjectures I collect
 Thou art to be my fatal enemy. 525

Good reason then, if I before-hand seek
 To understand my adversary, who
 And what he is; his wisdom, pow'r, intent;
 By parl, or composition, truce, or league
 To win him, or win from him what I can. 530

And opportunity I here have had
 To try thee, sift thee, and confests have found thee
 Proof against all temptation, as a rock
 Of adamant, and as a center, firm,
 To th' utmost of mere man both wise and good, 535
 Not more; for honors, riches, kingdoms, glory
 Have been before contemn'd, and may again:
 Therefore to know what more thou art than man,
 Worth naming Son of God by voice from Heaven,
 Another

he was *more than man*, worth calling *Son of God*, that is worthy to be called *Son of God* in that high and proper sense, in which his sonship would infer his divinity. *Calton.*

538. — what more thou art than man,
 A a 2 Worth

Another method I must now begin. 540

So say'ing he caught him up, and without wing
Of hippogrif bore through the air sublime
Over the wilderneys and o'er the plain;
Till underneath them fair Jerufalem,
The holy city lifted high her towers, 545
And higher yet the glorious temple rear'd
Her pile, far off appearing like a mount
Of alabaster, topt with golden spires:
There on the highest pinnacle he set

The

Worth naming Son of God by voice from Heaven,] See Bishop Pearson on the Creed. p. 106. "We must find yet a more peculiar ground of our Saviour's filiation, totally distinct from any which belongs unto the rest of the Sons of God, that he may be clearly and fully acknowledged the *only begotten Son*. For altho' to be born of a virgin be in itself miraculous, yet is it not so far above the production of all mankind, as to place him in that singular eminence, which must be attributed to the *only begotten*. We read of *Adam the Son of God* as well as *Seth the Son of Adam*: Luke III. 38. and surely the framing Christ out of a woman cannot so far transcend the making Adam out of the earth, as to cause so great a distance, as we must believe, between the first and second Adam."

Calton.

541. — and without wing

Of hippogrif &c] Here Milton design'd a reflection upon the Italian poets, and particularly upon Ariosto. An *hippogrif* is an imaginary creature, part like an horse and part like a gryphon. See Orlando Furioso Cant. 4. St. 18. or 13th Stanza of Harrington's translation.

Only the beast he rode was not of art,
But gotten of a griffeth and a mare,
And like a griffeth had the former part,
As wings and head, and claws that hideous
are,

And passing strength, and force, and ventrous heart,

But all the rest may with a horse compare.
Such beasts as these the hills of Ryfee yield,
Though in these parts they have been seen but
feeld.

Ariosto frequently makes use of this creature to convey his heroes hither and thither; but Milton

The Son of God, and added thus in scorn. 550

There stand, if thou wilt stand; to stand upright
Will ask thee skill; I to thy Father's house
Have brought thee, and highest plac'd, highest is best,
Now show thy progeny; if not to stand,
Cast thyself down; safely, if Son of God: 555
For it is written, He will give command
Concerning thee to his Angels, in their hands
They shall up lift thee, lest at any time
Thou chance to dash thy foot against a stone.

To

Milton would insinuate that he employ'd no such machinery.

549. *There on the highest pinnacle he set*
The Son of God,] He has chosen to follow the order observed by St. Luke in placing this temptation last, because if he had with St. Matthew introduc'd it in the middle, it would have broke that fine thread of moral reasoning, which is observ'd in the course of the other temptations. *Tkyer.*

In the Gospel account of the temptation no discovery is made of the incarnation; and this grand mystery is as little known to the Tempter at the end, as at the beginning. But now, according to Milton's scheme, the poem was to be clos'd with a full discovery of it: there are *three* circumstances therefore, in which the poet, to serve his plan, hath varied from the accounts in the Gospels. 1. The critics have not been able to ascertain what the *τελειον* or *pinnacle* (as we translate it) was, on which

Christ was set by the Demon: but whatever it was, the Evangelists make no difficulty of his standing there. This the poet (following the common use of the word *pinnacle* in our own language) supposeth to be something like those on the battlements of our churches, a pointed spire, on which Christ could not stand without a miracle. 2. In the poem, the Tempter bids Christ give proof of his pretensions by standing on the pinnacle, or by casting himself down. In the Gospels, the last only is or could be suggested. 3. In the Gospel account the prohibition *Thou shalt not tempt the Lord thy God* is alleged only as a reason why Christ (whose divinity is concealed there) must not throw himself down from the top of the temple, because this would have been *tempting God*. But in the poem it is applied to the Demon, and his attempt upon Christ; who is thereby declar'd to be the *Lord his God*.

Calton.

561. *Tempt*

To whom thus Jesus; Also it is written, 560
 Tempt not the Lord thy God: he said and stood:
 But Satan smitten with amazement fell.
 As when earth's son Antæus (to compare
 Small things with greatest) in Irassa strove
 With Jove's Alcides, and oft foil'd still rose, 565
 Receiving from his mother earth new strength,
 Fresh

561. *Tempt not the Lord thy God: he said and stood:*] Here is what we may call after Aristotle the *απαγωγὴς*, or the discovery. Christ declares himself to be the God and Lord of the Tempter; and to prove it, stands upon the pinnacle. This was evidently the poet's meaning. 1. The miracle shows it to be so; which is otherwise impertinently introduc'd, and against the rule,

Nec Deus interfit, nisi dignus vindice nodus
 Inciderit. —

It proves nothing but what the Tempter knew, and allow'd before. 2. There is a connection between Christ's *saying* and *standing*, which demonstrates that he *stood*, in proof of something he had *said*. Now the prohibition, *Tempt not the Lord thy God*, as alleged in the Gospels from the Old Testament, was in no want of such an attestation: but a miracle was wanting to justify the application of it to the Tempter's attack upon Christ; it was for this end therefore that he stood. *Calton.*

I cannot entirely approve this learned Gentleman's exposition, for I am for understanding the words, *Also it is written Tempt not the Lord thy God*, in the same sense, in which they were spoken in the Gospels; because I would not

make the poem to differ from the Gospel account, farther than necessity compels, or more than the poet himself has made it. The Tempter set our Saviour on a pinnacle of the temple, and there required of him a proof of his divinity, either by standing, or by casting himself down as he might safely do, if he was the Son of God, according to the quotation from the Psalmist. To this our Saviour answers, as he answers in the Gospels, *It is written again Thou shalt not tempt the Lord thy God*, tacitly inferring that his casting himself down would be tempting of God. *He said*, he gave this reason for not casting himself down, *and stood*. His *standing* properly makes the discovery, and is the principal proof of his progeny that the Tempter requir'd: *Now show thy progeny*. His *standing* convinces Satan. His *standing* is considered as the display of his divinity, and the immediate cause of Satan's *fall*; and the grand contrast is formed between the *standing* of the one and the *fall* of the other.

—— He said, and stood:

But Satan smitten with amazement fell.

and afterwards ver. 571.

Fell whence he stood to see his victor fall.

and

Fresh from his fall, and fiercer grapple join'd,
 Throttled at length in th' air, expir'd and fell;
 So after many a foil the Tempter proud,
 Renewing fresh assaults, amidst his pride 570
 Fell whence he stood to see his victor fall.
 And as that Theban monster that propos'd
 Her riddle, and him, who solv'd it not, devour'd,
 That

and ver. 576.

So struck with dread and anguish *fell* the
 Fiend.

and ver. 581.

So Satan *fell*.

563. *As when earth's son Antæus*] This
 simile in the person of the poet amazingly fine.

Warburton.

564. — in *Irassa* *strove*

With Jove's Alcides,] *Irassa* is a place in Li-
 bya, mention'd by Herodotus, IV. 158. εἰ δὲ
 τῷ χωρῷ τέτρω'ενσ'μα Ἰρᾶσα, and from him by
 Stephanus Byzant. who says, Ἰρᾶσα, τοπὸς Λι-
 βύης, εἰς ὃν μετ'ηγάγον Βατ'λον δι' Λιβύης, ὡς Ηε-
 ρόδοτος — where Berkelius notes, Hujus urbis
 quoque meminit Pindarus Pyth. IX. sed *dupli-*
cis (read *duplici s*) scribitur:

Οἱοι Λιβύας αμ-

φι γυναικὸς εἶαν

Ἰρᾶσαν πρὸς πόλιν Ἀντα-

ς, μετὰ καλλιχομον

μναστήρης ἀγακλῆα κέραν.

Ad quem locum sic scribit Scholiastes: Ἰρᾶσα
 πόλις Λιβύης, ἣν ὠκῆσεν Ἀνταῖος, ἔχ' ὁ παλαιῶς
 Ἡρακλῆς, ἐκεῖνος γὰρ διαλλασσεί τοις χρόνοις, ὃν
 καὶ ἀνείλεν Ἡρακλῆς. Pindarus nomen urbis

genere foem. protulit, quod Schol. alio loco
 numero multitudinis & genere neut. effert:
 Εἰσι γὰρ φασιν, ὅτι ὁ ἀπὸ Ἡρακλῆος καταγω-
 νιδεὺς Ἀνταῖος, Ἰρασίδης ὡς, ἀπὸ Ἰρασῶν τῶν ἐν
 τῇ Τριτωνίδι λίμνῃ, ὡς φησι Φερεκύδης. From
 whence we may observe, that in Herodotus
 and Stephanus, *Irassa* is the name of a place,
 in Pindar and his Scholiast, the name of a
 town: that the name is *Irassa* in Herodotus,
Hirassa in Stephanus, (tho' perhaps it should
 be *Irassa*, Ἰρᾶσα, there) *Irassa* in Pindar and
 his Scholiast: that the Scholiast says, *Antæus*
 dwelt at *Irassa*, not he who wrestled with
Hercules, but one later than him; which, if
 true, makes against Milton: that he afterwards
 adds, that according to the opinion of some,
 the *Antæus* whom *Hercules* overcame was
 Ἰρασίδης, ἀπὸ Ἰρασῶν, which Berkelius takes
 to be the genitive of τὰ Ἰρᾶσα, though it
 may be of αἱ Ἰρασῶν.

Jortin.

Antæus dwelt at the city *Irassa*, according to
 Pindar. But it was not there that he wrestled
 with *Hercules*, but at *Lixos*, according to Pliny.
Lixos vel fabulosissime antiquis narrata. Ibi
 regia Antæi, certamenque cum Hercule. Nat.
 Hist. Lib. 5. cap. 1. Meadowcourt.

572. *And as that Theban Monster &c*] The
 Sphinx, whose riddle being resolved by Oedi-
 pus,

That once found out and solv'd, for grief and spite
 Cast herself headlong from th' Ismenian steep; 575
 So struck with dread and anguish fell the Fiend,
 And to his crew, that sat consulting, brought
 Joyleſs triumphals of his hop'd ſucceſs,
 Ruin, and deſperation, and diſmay,
 Who durſt ſo proudly tempt the Son of God. 580
 So Satan fell; and ſtrait a fiery globe
 Of Angels on full ſail of wing flew nigh,
 Who on their plummy vans receiv'd him ſoft
 From his uneaſy ſtation, and upbore
 As on a floating couch through the blithe air, 585

Then

pus, ſhe threw herſelf into the ſea. Statius
 Theb. I. 66.

— Si Sphingos iniquæ
 Callidus ambages te præmonſtrante reſolvi.

581. — and ſtrait a fiery globe
 Of Angels &c] There is a peculiar ſoftneſs
 and delicacy in this deſcription, and neither
 circumſtances nor words could be better ſe-
 lected to give the reader an idea of the eaſy
 and gentle deſcent of our Saviour, and to take
 from the imagination that horror and uneaſi-
 neſs which it is naturally fill'd with in con-
 templating the dangerous and uneaſy ſituation
 he was left in. *Tbyer.*

So Pſyche was carried down from the rock by
 zephyrs, and laid lightly on a green and flowry

bank, and there entertain'd with inviſible muſic.
 See Apuleius. Lib. IV. *Richardſon.*

585. *As on a floating couch through the blithe
 air,*] Which way ſoever I turn this term
blithe, it conveys no idea to me ſuitable to the
 place it occupies: nor do my dictionaries aid
 me in the leaſt. The place is certainly cor-
 rupted, and ought to run ſo

— through the *lithe* air.

Our author uſes the word in his *Paradiſe Loſt*
 in the ſenſe requir'd here,

— and wreath'd

His *lithe* proboscis. IV. 347.

I make no doubt of the certainty of this con-
 jecture. *Symphon.*

Then in a flow'ry valley set him down
 On a green bank, and set before him spread
 A table of celestial food, divine,
 Ambrosial fruits, fetch'd from the tree of life,
 And from the fount of life ambrosial drink, 590
 That soon refresh'd him wearied, and repair'd
 What hunger, if ought hunger had impair'd,
 Or thirst; and as he fed, angelic quires
 Sung heav'nly anthems of his victory
 Over temptation, and the Tempter proud. 595

True Image of the Father, whether thron'd
 In the bosom of blifs, and light of light

Con-

I question whether others will have so good an opinion of this emendation, as the Gentleman seems to entertain of it himself. I conceive *through the blithe air* to be much the same as if he had said *through the glad air*, and the propriety of such a metaphor wants no justification or explanation.

593.

— angelic quires

Sung heav'nly anthems of his victory] As Milton in his *Paradise Lost* had represented the Angels singing triumph upon the Messiah's victory over the rebel Angels; so here again with the same propriety they are described celebrating his success against temptation, and to be sure he could not have possibly concluded his work with greater dignity and solemnity,

or more agreeably to the rules of poetic decorum. *Thyer.*

596. *True Image of the Father, &c]*

Cedite Romani scriptores, cedite Graii.

All the poems that ever were written, must yield, even *Paradise Lost* must yield to *Regain'd* in the grandeur of its close. Christ stands triumphant on the pointed eminence. The Demon falls with amazement and terror, on this full proof of his being that very Son of God, whose thunder forced him out of Heaven. The blessed Angels receive new knowledge. They behold a sublime truth establish'd, which was a secret to them at the beginning of the temptation; and the great discovery gives a proper opening to their hymn

B b

on

Conceiving, or remote from Heav'n, inshrin'd
 In fleshly tabernacle, and human form,
 Wand'ring the wilderness, whatever place, 600
 Habit, or state, or motion, still expressing
 The Son of God, with God-like force indued
 Against th' attempter of thy Father's throne,
 And thief of Paradise; him long of old
 Thou didst debel, and down from Heaven cast 605
 With all his army, now thou hast aveng'd
 Supplanted Adam, and by vanquishing
 Temptation, hast regain'd lost Paradise;
 And frustrated the conquest fraudulent:
 He never more henceforth will dare set foot 610
 In Paradise to tempt; his snares are broke:

For

on the victory of Christ, and the defeat of the Tempter. Calton.

600. — whatever place,

Habit, or state, or motion,] Probably not without allusion to Horace Ep. I. XVII. 23.

Omnis Aristippum decuit color, et status et res.

605. Thou didst debel] *Debellare* superbos. Virg. *Æn.* VI. 853.

619. — like an autumnal star

Or lightning] The poet does here, as in other places, imitate profane authors and Scripture

both together. *Like an autumnal star*, Ασπερ σπώρην ἐναλίσχον. *Iliad.* V. 5. Or like lightning fall from Heaven, Luke X. 18. I beheld Satan as lightning fall from Heaven.

624. *Abaddon*] The name of the Angel of the bottomless pit. Rev. IX. 11. Here applied to the bottomless pit itself. In this concluding hymn of the Angels, the poet has taken some pains, to show the fitness and propriety of giving the name of Paradise Regain'd to so confin'd a subject, as our Saviour's temptation. Confin'd as the subject was, I make no question that he thought the Paradise Regain'd

an

For though that seat of earthly blifs be fail'd,
 A fairer Paradise is founded now
 For Adam and his chosen sons, whom thou
 A Saviour art come down to re-install 615
 Where they shall dwell secure, when time shall be,
 Of Tempter and temptation without fear.
 But thou, infernal Serpent, shalt not long
 Rule in the clouds; like an autumnal star
 Or lightning thou shalt fall from Heav'n, trod down
 Under his feet: for proof, ere this thou feel'st 621
 Thy wound, yet not thy last and deadliest wound,
 By this repulse receiv'd, and hold'st in Hell
 No triumph; in all her gates Abaddon rues
 Thy bold attempt; hereafter learn with awe 625
 To

an epic poem as well as the *Paradise Lost*. For in his invocation he undertakes

— to tell of deeds

Above heroic :

and he had no notion that an epic poem must of necessity be formed after the example of Homer, and according to the precepts of Aristotle. In the introduction to the second book of his *Reason of Church-Government* he thus delivers his sentiments. "Time serves not
 " now, and perhaps I might seem too pro-
 " fuse to give any certain account of what the

" mind at home, in the spacious circuits of
 " her musing, hath liberty to propose to her-
 " self, though of highest hope, and hardest
 " attempting; whether that epic form where-
 " of the two poems of Homer, and those
 " other two of Virgil and Tasso are a diffuse,
 " and the book of Job a brief model: or
 " whether the rules of Aristotle herein are
 " strictly to be kept, or nature to be follow'd,
 " which in them that know art, and use judg-
 " ment, is no transgression, but an enriching
 " of art." We see that he looked upon the
 book of Job, as a brief model of an epic
 poem:

To dread the Son of God: he all unarm'd
 Shall chace thee with the terror of his voice
 From thy demoniac holds, possession foul,
 Thee and thy legions; yelling they shall fly,
 And beg to hide them in a herd of swine, 630
 Lest he command them down into the deep
 Bound, and to torment sent before their time.
 Hail Son of the most High, heir of both worlds,
 Queller of Satan, on thy glorious work
 Now enter, and begin to save mankind. 635

Thus

poem: and the subject of *Paradise Regain'd* is much the same as that of the book of Job, a good man triumphing over temptation: and the greatest part of it is in dialogue as well as the book of Job, and abounds with moral arguments and reflections, which were more natural to that season of life, and better suited Milton's age and infirmities than gay florid descriptions. For by Mr. Elwood's account, he had not thought of the *Paradise Regain'd*, till after he had finish'd the *Paradise Lost*: (See the Life of Milton) the first hint of it was suggested by Elwood, while Milton resided at St. Giles Chalfont in Buckinghamshire during the plague in London; and afterwards when Elwood visited him in London, he show'd him the poem finish'd, so that he was not long in conceiving, or long in writing it: and this is the reason, why in the *Paradise Regain'd* there are much fewer imitations of, and allusions to other authors, than in the Pa-

radise Lost. The *Paradise Lost* he was long in meditating, and had laid in a large stock of materials, which he had collected from all authors ancient and modern: but in the *Paradise Regain'd* he compos'd more from memory, and with no other help from books, than such as naturally occur'd to a mind so thoroughly tinctur'd and season'd, as his was, with all kinds of learning. Mr. Thyer makes the same observation particularly with regard to the Italian poets. From the very few allusions, says he, to the Italian poets in this poem one may draw, I think, a pretty conclusive argument for the reality of those pointed out in the notes upon *Paradise Lost*, and show that they are not, as some may imagin, mere accidental coincidences of great geniuses writing upon similar subjects. Admitting them to be such only, no tolerable reason can be assign'd why the same should not occur in the same manner in the *Paradise Regain'd*: where-

as

Thus they the Son of God our Saviour meek
Sung victor, and from heav'nly feast refresh'd
Brought on his way with joy; he unobserv'd
Home to his mother's house private return'd.

as upon the other supposition of their being real, the difference of the two poems in this respect is easily accounted for. It is very certain, that Milton formed his first design of writing an epic poem very soon after his return from Italy, if not before, and highly probable that he then intended it after the Italian model, as he says, speaking of this design in his *Reason of Church-Government*, that "he apply'd himself to that resolution which Ariosto follow'd against the persuasions of Bembo, to fix all the art and industry he could unite to the adorning of his native tongue" — and again that he was then meditating "what king or knight before the Conquest might be chosen in whom to lay the pattern of a christian hero, as Tasso gave to a prince of Italy his choice, whether he would command him to write of Godfrey's expedition against the Infidels, or Belisarius against the Goths, or Charlemain against the Lombards." This would naturally lead him to a frequent perusal of the

choicest wits of that country; and altho' he dropt his first scheme, and was some considerable time before he executed the present work, yet still the impressions he had first receiv'd would be fresh in his imagination, and he would of course be drawn to imitate their particular beauties, tho' he avoided following them in his general plan. The case was far otherways when the *Paradise Regain'd* was compos'd. As Mr. Elwood informs us, Milton did not so much as think of it, till he was advanced in years, and it is not very likely, considering the troubles and infirmities he had long labor'd under, that his studies had been much employ'd about that time among the sprightly Italians, or indeed any writers of that turn. Consistent with this supposition we find it of a quite different stamp, and instead of allusions to poets either ancient or modern, it is full of moral and philosophical reasonings, to which sort of thoughts an afflicted old age must have turned our author's mind.

T H E E N D.



F. Hayman inv. et del.

C. Grignion sculp.

Samson Agonistes.

SAMSON AGONISTES,

A

DRAMATIC POEM.

THE AUTHOR

J O H N M I L T O N.

Aristot. Poet. Cap. 6.

Τραγωδία μιμησις πράξεως σπουδαίας, &c.

Tragœdia est imitatio actionis seriæ, &c. per misericordiam et metum
perficiens talium affectuum lustrationem.

Of that sort of Dramatic Poem which is call'd Tragedy.

TRAGEDY, as it was anciently composed, hath been ever held
the greatest, noblest, and most precious of all other poems;
therefore said by Aristotle to be of power by stirring pity and
fear, or terror, to purge the mind of those two passions, that
is, to temper and reduce them to just measure with a kind of delight,
that is up by teaching or feeling those passions well mixed. Nor is this
true wanting in her own effects to make good his assertion; for in
physic things of melancholicke humors and qualities are used against melan-
choly, for against four, take to remove the humor. Hence philoso-
phers and other grave writers as Cicero, Plutarch and others, fre-
quently cite out of tragic poets, both to adorn and illustrate their dis-
course. The Apostle Paul himself thought it not unworthy to inter-
tune a verse of Euripides into the text of Holy Scripture, 1 Cor. XV. 33.
and Plutarch commenting on the Revelation, divides the whole book as
a tragedy, into acts distinguished each by a chorus of heavenly hap-
pings and long disasters. Aristotle men in highest dignity have labored
not a little to be thought able to compose a tragedy. Of that honor
Dionysius the elder was no less ambitious, than before of his attaining
to the tyranny. Augustus Caesar also had begun his Ajax, but unable
to please his own judgment with what he had begun, left it unfinished.
Scenes the philosopher is by some thought the author of those trag-
edies (at least the best of them) that go under that name. Gregory Na-
zianzen, a Father of the Church, thought it not unworthy the
felicity of his pen to write a tragedy, which is intitled Corvæ, or
the Ravens. This is mentioned to vindicate tragedy from the small esteem, or

a verse of Euripides. The verse here quoted among the fragments of Menander p. 73. is
is not mentioned in any of our editions. I have found it in the
but I am inclined to think that Menander is not
there in calling it a verse of Euripides, for
Seneca and Cicero (who followed the trag-
edies of Menander) and the best commentators
hold it to be of Menander, say that it is taken
from the Tragedy of Menander, and it is extant
in the edition of Menander.

Of that sort of Dramatic Poem which is call'd Tragedy.

TRAGEDY, as it was anciently compos'd, hath been ever held the gravest, moralest, and most profitable of all other poems: therefore said by Aristotle to be of power by raising pity and fear, or terror, to purge the mind of those and such like passions, that is, to temper and reduce them to just measure with a kind of delight, stirr'd up by reading or seeing those passions well imitated. Nor is Nature wanting in her own effects to make good his assertion: for so in physick things of melancholic hue and quality are us'd against melancholy, sour against sour, salt to remove salt humors. Hence philosophers and other gravest writers, as Cicero, Plutarch and others, frequently cite out of tragic poets, both to adorn and illustrate their discourse. The Apostle Paul himself thought it not unworthy to insert a verse of Euripides into the text of Holy Scripture, 1 Cor. XV. 33. and Paræus commenting on the Revelation, divides the whole book as a tragedy, into acts distinguish'd each by a chorus of heavenly harpings and song between. Heretofore men in highest dignity have labor'd not a little to be thought able to compose a tragedy. Of that honor Dionysius the elder was no less ambitious, than before of his attaining to the tyranny. Augustus Cæsar also had begun his Ajax, but unable to please his own judgment with what he had begun, left it unfinish'd. Seneca the philosopher is by some thought the author of those tragedies (at least the best of them) that go under that name. Gregory Nazianzen, a Father of the Church, thought it not unbeseeming the sanctity of his person to write a tragedy, which is intitled *Christ suffering*. This is mention'd to vindicate tragedy from the small esteem, or

a verse of Euripides] The verse here quoted is *Evil communications corrupt good manners*: but I am inclin'd to think that Milton is mistaken in calling it a verse of *Euripides*; for Jerome and Grotius (who publish'd the fragments of Menander) and the best commentators, ancient and modern, say that it is taken from the *Thais* of *Menander*, and it is extant

among the fragments of Menander. p. 79. Le Clerc's Edit.

Φθέρουσιν ἡθὴ χρηστὰς ομιλίας κακὰι.

Such slips of memory may be found sometimes in the best writers. As we observed before, Diodorus Siculus cites Eupolis instead of Aristophanes.

rather infamy, which in the account of many it undergoes at this day with other common interludes; hap'ning through the poets error of intermixing comic stuff with tragic sadness and gravity; or introducing trivial and vulgar persons, which by all judicious hath been counted absurd; and brought in without discretion, corruptly to gratify the people. And though ancient tragedy use no prologue, yet using sometimes, in case of self-defense, or explanation, that which Martial calls an epistle; in behalf of this tragedy coming forth after the ancient manner, much different from what among us passes for best, thus much before-hand may be epistl'd; that chorus is here introduc'd after the Greek manner, not ancient only but modern, and still in use among the Italians. In the modeling therefore of this poem, with good reason, the Ancients and Italians are rather follow'd, as of much more authority and fame. The measure of verse us'd in the chorus is of all sorts, call'd by the Greeks Monostrophic, or rather Apolelymenon, without regard had to Strophe, Antistrophe or Epod, which were a kind of stanza's fram'd only for the music, then us'd with the chorus that sung; not essential to the poem, and therefore not material; or being divided into stanza's or pauses, they may be call'd Allæostropha. Division into act and scene referring chiefly to the stage (to which this work never was intended) is here omitted.

It suffices if the whole drama be found not produc'd beyond the fifth act. Of the stile and uniformity, and that commonly call'd the plot, whether intricate or explicit, which is nothing indeed but such œconomy, or disposition of the fable as may stand best with verisimilitude and decorum; they only will best judge who are not unacquainted with Æschylus, Sophocles, and Euripides, the three tragic poets unequal'd yet by any, and the best rule to all who endeavor to write tragedy. The circumscription of time, wherein the whole drama begins and ends, is according to ancient rule, and best example, within the space of 24 hours.

THE

THE ARGUMENT.

Samson made captive, blind, and now in the prison at Gaza, there to labor as in a common work-house, on a festival day, in the general cessation from labor, comes forth into the open air, to a place nigh, somewhat retir'd, there to sit a while and bemoan his condition. Where he happens at length to be visited by certain friends and equals of his tribe, which make the Chorus, who seek to comfort him what they can; then by his old father Manoah, who endeavors the like, and withal tells him his purpose to procure his liberty by ranfome; lastly, that this feast was proclam'd by the Philistines as a day of thanksgiving for their deliverance from the hands of Samson, which yet more troubles him. Manoah then departs to prosecute his endeavor with the Philistian lords for Samson's redemption; who in the mean while is visited by other persons; and lastly by a public officer to require his coming to the feast before the lords and people, to play or show his strength in their presence; he at first refuses, dismissing the public officer with absolute denial to come; at length persuaded inwardly that this was from God, he yields to go along with him, who came now the second time with great threatnings to fetch him: the Chorus yet remaining on the place, Manoah returns full of joyful hope, to procure ere long his son's deliverance: in the midst of which discourse an Hebrew comes in haste, confusedly at first, and afterward more distinctly relating the catastrophe, what Samson had done to the Philistines, and by accident to himself; wherewith the tragedy ends.

THE PERSONS.

SAMSON.

MANOAH, the Father of Samson.

DALILA, his Wife.

HARAPHA of Gath.

Public Officer.

Messenger.

Chorus of Danites.

The SCENE before the Prison in Gaza.

SAMSON AGONISTES.

SAMS. **A** Little onward lend thy guiding hand
 To these dark steps, a little further on;
 For yonder bank hath choice of sun or shade:
 There I am wont to sit, when any chance
 Relieves me from my task of servile toil, 5
 Daily' in the common prison else injoin'd me,
 Where I a prisoner chain'd, scarce freely draw
 The air imprison'd also, close and damp,
 Unwholesome draught: but here I feel amends,
 The breath of Heav'n fresh blowing, pure and sweet,
 With

Samson Agonistes] The subject but a very indifferent one for a dramatic fable. However he has made the best of it. He seems to have chosen it for the sake of the satire on bad wives.
Warburton.

Samson Agonistes] That is Samson an actor, Samson represented in a play. Αγωνιστης, ludio, histrion, actor scenicus.

Samson] Milton after the example of the Greek tragedians, whom he professes to imitate, opens his drama with introducing one of its principal personages explaining the story upon which it is founded. *Tbayer.*

1. *A little onward lend thy guiding hand*

To these dark steps,] So Tiresias in Euripides, Phœnissæ ver. 841.

Ηγὺς προπαροίθε θυγατέρ, ὡς τυφλῶ ποδὶ &c.
Richardson.

3. *For yonder bank*] The scene of this tragedy is much the same as that of the Οιδίππος ἐπὶ κολωνῶν in Sophocles, where blind Oedipus is conducted in like manner and represented sitting upon a little hill near Athens: but yet I think there is scarcely a single thought the same in the two pieces, and I am sure the Greek tragedy can have no pretence to be esteem'd better, but only because it is two thousand years older.

13. *To*

With day-spring born; here leave me to respire. 11
 This day a solemn feast the people hold
 To Dagon their sea-idol, and forbid
 Laborious works; unwillingly this rest
 Their superstition yields me; hence with leave 15
 Retiring from the popular noise, I seek
 This unfrequented place to find some ease,
 Ease to the body some, none to the mind
 From restless thoughts, that like a deadly swarm
 Of hornets arm'd, no sooner found alone, 20
 But rush upon me thronging, and present
 Times past, what once I was, and what am now.
 O wherefore was my birth from Heav'n foretold
 Twice by an Angel, who at last in fight
 Of both my parents all in flames ascended 25
 From

13. *To Dagon their sea-idol,*] For Milton both here and in the *Paradise Lost* follows the opinion of those, who describe this idol as part man, part fish. I. 462.

Dagon his name, sea monster, upward man
 And downward fish.

24. *Twice by an Angel,*] Once to his mother, and again to his father Manoah and his mother both, and the second time the Angel ascended

in the flame of the altar. Judges XIII. 3, 11, 20.

28. — *and from some great act,*] Mr. Symphon says that the true reading is

— *as from some great act:*

but the poet would hardly say *As* in a fiery column &c *as from some great act* &c; and therefore we may retain *and*, and *as* may be understood tho' not express'd. *As in a fiery column*

From off the altar, where an offering burn'd,
 As in a fiery column charioting
 His god-like presence, and from some great act
 Or benefit reveal'd to Abraham's race?
 Why was my breeding order'd and prescrib'd 30
 As of a person separate to God,
 Design'd for great exploits; if I must die
 Betray'd, captiv'd, and both my eyes put out,
 Made of my enemies the scorn and gaze;
 To grind in brazen fetters under task 35
 With this Heav'n-gifted strength? O glorious strength
 Put to the labor of a beast, debas'd
 Lower than bondslave! Promise was that I
 Should Israel from Philistian yoke deliver;
 Ask for this great deliverer now, and find him 40
 Eyeless

column charioting &c., and as from some great act &c.

Milton. Spenser. Faery Queen. B. 2. Cant. 4. St. 16.

33. *Betray'd, captiv'd,*] It should be pronounced with the accent upon the last syllable, as afterwards ver. 694.

Thus when as Guyon Furor had *captiv'd*:
and B. 3. Cant. 1. St. 2.

To dogs and fowls a prey, or else *captiv'd*.
I think we commonly pronounce it with the accent upon the first syllable *câptiv'd*: but our old authors give it the same pronunciation as

But the *captiv'd* Acrasia he sent:
and Fairfax Cant. 19. St. 95.

Free was Erminia, but *captiv'd* her heart:

53. *But*

Eyeless in Gaza at the mill with slaves,
 Himself in bonds under Philistian yoke:
 Yet stay, let me not rashly call in doubt
 Divine prediction; what if all foretold
 Had been fulfill'd but through mine own default, 45
 Whom have I to complain of but myself?
 Who this high gift of strength committed to me,
 In what part lodg'd, how easily bereft me,
 Under the seal of silence could not keep,
 But weakly to a woman must reveal it, 50
 O'ercome with importunity and tears.
 O impotence of mind, in body strong!
 But what is strength without a double share
 Of wisdom, vast, unwieldy, burdensome,
 Proudly secure, yet liable to fall 55
 By weakest subtleties, not made to rule,
 But to subserve where wisdom bears command!
 God, when he gave me strength, to show withal
 How

53. *But what is strength without a double share*

Of wisdom, &c] Ovid. Met. XIII. 363.

Tu vires sine mente geris —

— tu tantum corpore prodes,

Nos animo; quantoque ratem qui temperat &c. Fortin.

Hor. Od. III. IV. 65.

Vis consilii expers mole ruit sua.

Richardson.

69. — or

How slight the gift was, hung it in my hair.
 But peace, I must not quarrel with the will 60
 Of highest dispensation, which herein
 Haply had ends above my reach to know:
 Suffices that to me strength is my bane,
 And proves the source of all my miseries;
 So many, and so huge, that each apart 65
 Would ask a life to wail, but chief of all,
 O loss of sight, of thee I most complain!
 Blind among enemies, O worse than chains,
 Dungeon, or beggery, or decrepit age!
 Light the prime work of God to me' is extinct, 70
 And all her various objects of delight
 Annull'd, which might in part my grief have eas'd,
 Inferior to the vilest now become
 Of man or worm; the vilest here excel me,
 They creep, yet see, I dark in light expos'd 75
 To daily fraud, contempt, abuse and wrong,
 Within

69. — *or decrepit age!*] So it is printed in the first edition; the later editors have omitted *or*, concluding I suppose that it made the verse a syllable too long. Mr. Calton proposes to read

— beggery *in* decrepit age!

Want join'd to the weakneses of helpless age, says he, would render it a very real misery.

Within doors, or without, still as a fool,
 In pow'r of others, never in my own;
 Scarce half I seem to live, dead more than half.
 O dark, dark, dark, amid the blaze of noon, 80
 Irrecoverably dark, total eclipse
 Without all hope of day!
 O first created Beam, and thou great Word,
 Let there be light, and light was over all;
 Why am I thus bereav'd thy prime decree? 85
 The sun to me is dark
 And silent as the moon,
 When she deserts the night

Hid

87. *And silent as the moon, &c.*] There cannot be a better note on this passage than what Mr. Warburton has written on this verse of Shakespear 2 Henry VI. Act I. Sc. 8.

Deep night, dark night, the silent of the night.

The silent of the night is a classical expression, and means an interlunar night — *amica silentia lunæ*. So Pliny, *Inter omnes verò convenit, utilissime in coitu ejus sterni, quem diem alii interlunii, alii silentis lunæ appellant.* Lib. 16. cap. 39. In imitation of this language, Milton says,

The sun to me is dark,
And *silent* as the moon,

When she deserts the night
Hid in her vacant *interlunar* cave:

89. *Hid in her vacant interlunar cave.*] *Silens luna* is the moon at or near the change, and in conjunction with the sun. Plin. 1. Lib. 16. c. 39. The interlunar cave is here called *vacant*, quia luna ibi vacat opere et ministerio suo, because the moon is idle, and useless, and makes no return of light. *Meadowcourt.*

Alluding, I suppose, to the same notion, which he has adopted from Hesiod in his *Paradise Lost*. VI. 4.

———— There is a cave
Within the mount of God, fast by his throne,
Where

Hid in her vacant interlunar cave.
 Since light so necessary is to life, 90
 And almost life itself, if it be true
 That light is in the soul,
 She all in every part; why was the fight
 To such a tender ball as th' eye confin'd,
 So obvious and so easy to be quench'd? 95
 And not as feeling through all parts diffus'd,
 That she might look at will through every pore?
 Then had I not been thus exil'd from light,
 As in the land of darkness yet in light,
 To live a life half dead, a living death, 100

And

Where light and darkness in perpetual round
 Lodge and dislodge by turns.

See the note on this place. *Thyer.*

90. *Since light so necessary is to life, &c.]*

This intermixing of his philosophy very much weakens the force and pathos of Samson's complaint, which in the main is excellent, but I think not altogether so fine as the poet's lamentation of his own blindness at the beginning of the third book of the *Paradise Lost*; so much better does every body write from his own feeling and experience, than when he imagines only what another would say upon the same occasion.

100. *To live a life half dead, a living death,]*
 The same thought occurs in the following passage of Euripides, Supp. 966.

Και νυν απαις, ατεχνῶ
 Γηρασκω δυσνηοτατος,
 Ουτ' εν τοις φθιμενοις,
 Ουτ' εν ζωσιν αριθμωμενη,
 Χωρις δ' η τινα τωνδ' ιχθυσσιν μοιραν.

So also in Sophocles, Antig. 1283.

— τας γαρ ηδονας
 'Οταν προδωσιν ανδρες, & τιδημ' εγω
 Ζην τουτον, αλλ' επιφυγον ηγουμαι νεκρον
Thyer.

D d 2

102. *Myself,*

And bury'd; but O yet more miserable!
 Myself, my sepulchre, a moving grave,
 Bury'd, yet not exempt
 By privilege of death and burial
 From worst of other evils, pains and wrongs, 105
 But made hereby obnoxious more
 To all the miseries of life,
 Life in captivity
 Among inhuman foes.
 But who are these? for with joint pace I hear 110
 The tread of many feet steering this way;
 Perhaps my enemies who come to stare
 At my affliction, and perhaps t'insult,
 Their daily practice to afflict me more.

CHOR. This, this is he; softly a while, 115
 Let us not break in upon him;
 O change beyond report, thought, or belief!

See

102. *Myself, my sepulchre, a moving grave,*] This thought is not very unlike that of Gorgias Leontinus, who called vulturs *living sepulchres*, γυνες ἐμψυχοὶ ταφοί, for which he incurred the indignation of Longinus; whether justly or no I shall not say. *Fortin.*

111. — *steering this way;*] If this be the

right reading, the metaphor is extremely hard and abrupt. A common man would have said *bearing this way*. Warburton.

118. *See how he lies at random, carelessly diffus'd,*] This beautiful application of the word *diffus'd* Milton has borrow'd from the Latins. So Ovid ex Ponto. III. III. 7.

See how he lies at random, carelessly diffus'd,
 With languish'd head unpropt,
 As one past hope, abandon'd, 120
 And by himself given over;
 In slavish habit, ill-fitted weeds
 O'er-worn and foil'd;
 Or do my eyes misrepresent? Can this be he,
 That heroic, that renown'd, 125
 Irresistible Samson? whom unarm'd
 No strength of man, or fiercest wild beast could withstand;
 Who tore the lion, as the lion tears the kid,
 Ran on imbattel'd armies clad in iron,
 And weaponless himself, 130
 Made arms ridiculous, useless the forgery
 Of brazen shield and spear, the hammer'd cuirass,
 Chaly'bean temper'd steel, and frock of mail
 Adamantean proof;

But

*Publica me requies curarum somnus habebat,
 Fusaque erant toto languida membra toro.*

Tbyer.

133. *Chaly'bean temper'd steel,*] That is, the best temper'd steel by the *Chalybes*, who were famous among the Ancients for their iron works. Virg. Georg. I. 58.

At *Chalybes nudi ferrum* —

The adjective should be pronounc'd *Chalybéan* with the third syllable long according to Hein-sius's reading of that verse of Ovid. Fast. IV. 405.

Æs erat in pretio: Chalybeia massa latebat:

but

But safest he who stood aloof, 135
 When insupportably his foot advanc'd,
 In scorn of their proud arms and warlike tools,
 Spurn'd them to death by troops. The bold Ascalonite
 Fled from his lion ramp, old warriors turn'd
 Their plated backs under his heel; 140
 Or grov'ling foil'd their crested helmets in the dust.
 Then with what trivial weapon came to hand,
 The jaw of a dead ass, his sword of bone,
 A thousand fore-skins fell, the flow'r of Palestine,
 In Ramath-lechi famous to this day. 145
 Then by main force pull'd up, and on his shoulders bore
 The gates of Azza, post, and massy bar,
 Up

but Milton makes it short by the same poetical liberty, with which he had before used *Ægean* for *Ægean*, and *Thyestean* for *Thyestean*.

136. *When insupportably his foot advanc'd,*] For this nervous expression Milton was probably indebted to the following lines of Spenser. Faery Queen, B. 1. Cant. 7. St. 11.

That when the knight he spy'd, he 'gan advance

With huge force, and insupportable main.

Thyer.

138. *The bold Ascalonite*] The inhabitant of

Ascalon, one of the five principal cities of the Philistines, mention'd 1 Sam. VI. 17.

145. *In Ramath-lechi famous to this day:*] Judges XV. 17. — he cast away the jaw-bone out of his band, and called that place *Ramath-lechi*, that is, the lifting up of the jaw-bone, or casting away of the jaw-bone, as it is render'd in the margin of our bibles.

147. *The gates of Azza,*] If the poet did not think the alliteration too great, he possibly would have wrote

The gates of Gaza.

So he does within six lines of the end of this play,

— whence

Up to the hill by Hebron, feat of giants old,
 No journey of a sabbath-day, and loaded so;
 Like whom the Gentiles feign to bear up Heaven. 150
 Which shall I first bewail,
 Thy bondage or lost sight,
 Prison within prison
 Inseparably dark?
 Thou art become (O worst imprisonment!) 155
 The dungeon of thyself; thy soul
 (Which men enjoying fight oft without cause complain)
 Imprison'd now indeed,
 In real darkness of the body dwells,
 Shut up from outward light 160

T' incor-

— whence Gaza mourns.

I can't help remarking the great difference there is betwixt Ben: Johnson's Chorus's, and our author's. Old Ben's are of a poor simlar regular contexture; our author's truly Grecian, and noble, diversified with all the measures our language and poetry are capable of, and I am afraid not to be read in the manner Milton design'd them. *Sympson.*

147. — *post, and massy bar,*] Mr. Meadowcourt proposes to read *posts*, as being more conformable to Scripture, Judg. XVI. 3. *And Samson lay till midnight, and arose at midnight, and took the doors of the gate of the city, and*

the two posts, and went away with them, bar and all: and *posts* is certainly better on this account, but perhaps Milton might prefer *post* as somewhat of a softer sound.

148. — *Hebron, feat of giants old,*] For Hebron was the city of Arba, the father of Anak, and the feat of the Anakims. Josh. XV. 13, 14. And the Anakims were giants, which come of the giants. Numb. XIII. 33.

157. — *oft without cause complain*] So Milton himself corrected it, but all the editions continue the old erratum *complain'd*.

162. *For*

T'incorporate with gloomy night;
 For inward light alas
 Puts forth no visual beam.
 O mirror of our fickle state,
 Since man on earth unparallel'd! 165
 The rarer thy example stands,
 By how much from the top of wondrous glory,
 Strongest of mortal men,
 To lowest pitch of abject fortune thou art fall'n.
 For him I reckon not in high estate 170
 Whom long descent of birth
 Or the sphere of fortune raises;
 But thee whose strength, while virtue was her mate,
 Might

162. *For inward light alas*
Puts forth no visual beam.] The expression
 is fine, and means the *ray of light*, which oc-
 casions *vision*. Mr. Pope borrow'd the expres-
 sion in one of his juvenile poems,

He from thick films shall purge the *visual*
ray,

And on the sightless eye-ball pour the day.

Either he mistook his original; and supposed
 Milton meant by *visual ray* the *sight*, or at
 least thought himself at liberty to use it in that
 highly figurative sense. See what is said on
 the passage in the last edition of Mr. Pope's
 works. Warburton.

172. *Or the sphere of fortune raises;*] For-
 tune is painted on a globe, which by her in-
 fluence is in a perpetual rotation on its axis.

Warburton.

178. *He speaks*] We have follow'd Milton's
 own edition; most of the others have it *He*
spake.

181. *From Eshtaol and Zora's fruitful vale*] These were two towns of the tribe of Dan. Josh. XIX. 41. the latter the birth-place of Samson. Judg. XIII. 2. and they were near one another. *And the spirit of the Lord began to move him at times in the camp of Dan between Zorah and Eshtaol*, Judg. XIII. 25. And they were both situated in the valley, Josh. XV. 33. and

Might have subdued the earth,
Universally crown'd with highest praises. 175

SAMS. I hear the found of words, their sense the air
Dissolves unjointed ere it reach my ear.

CHOR. He speaks, let us draw nigh. Matchless in might,
The glory late of Israel, now the grief;
We come thy friends and neighbours not unknown
From Eshtaol and Zora's fruitful vale 181
To visit or bewail thee, or if better,
Counsel or consolation we may bring,
Salve to thy sores; apt words have pow'r to swage
The tumors of a troubled mind, 185
And are as balm to fester'd wounds.

SAMS.

and therefore the poet with great exactness says
Eshtaol and Zora's fruitful vale.

182. *To visit or bewail thee,*] The poet
dictated

To visit *and* bewail thee :

The purpose of their visit was to *bewail him*;
or if better, (that is if they found it more pro-
per) to *advise* or *comfort* him. Veniebat autem
ad Eumenem utrumque genus hominum, et
qui propter odium *fructum oculis ex ejus casu*
capere vellent, [See above ver. 112. *to stare at*
my affliction] et qui propter veterem amicitiam
colloqui consolarique cuperent. Corn. Nepos in
vita Eumenis. Calton.

184. — *apt words have pow'r to swage &c*] Alluding to these lines in Æschylus. Prom. Vinct. 377.

Ουκουν Πεθμηθδ τουτο γινωσκεις, οτι
Οργης νοσουσης εισιν ιατρει λογοι.

Or to this passage in Menander.

Λογος γαρ εστι λυπης φαρμακον μονον. Thyer.

Or perhaps to Horace, Epist. I. I. 34.

Sunt verba et voces, quibus hunc lenire do-
lorem

Possis, et magnam morbi deponere partem.

E c

195. Yet

SAMS. Your coming, Friends, revives me, for I learn
 Now of my own experience, not by talk,
 How counterfeit a coin they are who friends
 Bear in their superscription, (of the most 190
 I would be understood) in prosp'rous days
 They swarm, but in adverse withdraw their head,
 Not to be found, though fought. Ye see, O Friends,
 How many evils have inclos'd me round;
 Yet that which was the worst now least afflicts me, 195
 Blindness, for had I sight, confus'd with shame,
 How could I once look up, or heave the head,
 Who like a foolish pilot have shipwrack'd
 My vessel trusted to me from above,
 Gloriously rigg'd; and for a word, a tear, 200

Fool,

195. *Yet that which was the worst now least afflicts me,*] There is no inconsistency in this with what he had said before ver. 66.

— but chief of all,
 O loss of sight, of thee I most complain.

When he was by himself, he consider'd his blindness as the *worst* of evils; but *now*, upon his friends coming in and seeing him in this wretched condition, it *least afflicts me*, says he, as being some cover to his shame and confusion.

210. *Tax not divine disposal; &c*] As this whole play, so particularly the part of the Chorus is written in the very spirit of the Ancients, and is formed exactly according to the precepts of Horace. De Arte Poet. 193.

Actoris partes Chorus, officiumque virile
 Defendat; neu quid medios intercinat actus,
 Quod non proposito conducatur et hæreat apte.
 Ille bonis faveatque, et concilietur amicis;
 Et regat iratos, et amet pacare tumentes:

Ille

Fool, have divulg'd the secret gift of God
 To a deceitful woman? tell me, Friends,
 Am I not sung and proverb'd for a fool
 In every street? do they not say, how well
 Are come upon him his deserts? yet why? 205
 Immeasurable strength they might behold
 In me, of wisdom nothing more than mean;
 This with the other should, at least, have pair'd,
 These two proportion'd ill drove me transverse.

CHOR. Tax not divine disposal; wisest men 210
 Have err'd, and by bad women been deceiv'd;
 And shall again, pretend they ne'er so wise.
 Deject not then so overmuch thyself,
 Who hast of sorrow thy full load besides;

Yet

Ille dapes laudet mensæ brevis; ille salu-
 brem

Justitiam, legesque, et apertis otia portis:

Ille tegat commissa, Deosque precetur et
 oret,

Ut redeat miseris, abeat fortuna superbis.

The Chorus must support an actor's part;
 Defend the virtuous, and advise with art;
 Govern the choleric, the proud appease,
 And the short feasts of frugal tables praise;
 The laws and justice of well-govern'd states,
 And peace triumphant with her open gates.

Intrusted secrets let them ne'er betray,
 But to the righteous Gods with ardor pray,
 That fortune with returning smiles may bless
 Afflicted worth, and impious pride depress.
 Yet let their songs with apt coherence join,
 Promote the plot, and aid the main design.

Francis.

Such is the character and office of the Chorus
 as prescrib'd by this great critic and poet, and
 it was never exemplified more fully than in the
 Chorus of Milton.

E c 2

216. — Phi-

Yet truth to say, I oft have heard men wonder 215
 Why thou shouldst wed Philistian women rather
 Than of thine own tribe fairer, or as fair,
 At least of thy own nation, and as noble.

SAMS. The first I saw at Timna, and she pleas'd
 Me, not my parents, that I sought to wed 220
 The daughter of an infidel: they knew not
 That what I motion'd was of God; I knew
 From intimate impulse, and therefore urg'd
 The marriage on; that by occasion hence
 I might begin Israel's deliverance, 225
 The work to which I was divinely call'd.
 She proving false, the next I took to wife
 (O that I never had! fond wish too late,)
 Was in the vale of Sorec, Dalila,
 That specious monster, my accomplish'd snare. 230

216. — *Philistian women rather*] So it is printed in Milton's own edition, and *woman* is a mistake of the other editions; for more than one are mention'd afterwards. *The first I saw at Timna* &c. ver. 219. *the next I took to wife* &c. ver. 227.

219. *The first I saw at Timna,*] Judg. XIV. 1. *And Samson went down to Timnath, and saw a*

woman in Timnath, of the daughters of the Philistines. &c.

222. *That what I motion'd was of God;*] It was printed *mention'd* which is sense indeed, but Milton himself in the table of Errata substituted *motion'd* which is better: but the first error hath still prevailed in all the editions.

I thought it lawful from my former act,
 And the same end; still watching to oppress
 Israel's oppressors: of what now I suffer
 She was not the prime cause, but I myself,
 Who vanquish'd with a peal of words (O weakness!)
 Gave up my fort of silence to a woman. 236

CHOR. In seeking just occasion to provoke
 The Philistine, thy country's enemy,
 Thou never wast remiss, I bear thee witness:
 Yet Israël still serves with all his sons. 240

SAMS. That fault I take not on me, but transfer
 On Israel's governors, and heads of tribes,
 Who seeing those great acts, which God had done
 Singly by me against their conquerors,
 Acknowledg'd not, or not at all consider'd 245
 Deliverance offer'd: I on th' other side

Us'd

229. *Was in the vale of Sorek, Dalila,* [Judg. XVI. 4. *And it came to pass afterward, that he loved a woman in the valley of Sorek, whose name was Dalilah.&c.*

230. — *my accomplish'd snare.*] There seems to be a quibble in the use of this epithet.

Warburton.

241. *That fault &c.*] Milton certainly in-

tended to reproach his countrymen indirectly, and as plainly as he dared, with the Restoration of Charles II, which he accounted the restoration of slavery, and with the execution of the Regicides. He pursues the same subject again 678 to 700. I wonder how the Licensers of those days let it pass. Jortin.

247. *Us'd*

Us'd no ambition to commend my deeds, [doer;
 The deeds themselves, though mute, spoke loud the
 But they persisted deaf, and would not seem 249
 To count them things worth notice, till at length
 Their lords the Philistines with gather'd pow'rs
 Enter'd Judea seeking me, who then
 Safe to the rock of Etham was retir'd,
 Not flying, but fore-casting in what place
 To set upon them, what advantag'd best: 255
 Mean while the men of Judah, to prevent
 The harrafs of their land, beset me round;
 I willingly on some conditions came
 Into their hands, and they as gladly yield me
 To the uncircumcis'd a welcome prey, 260
 Bound with two cords; but cords to me were threds
 Touch'd with the flame: on their whole host I flew
 Unarm'd,

247. *Us'd no ambition*] Going about with studiousness and affectation to gain praise, as Mr. Richardson says, alluding to the origin of the word in Latin.

253. *Safe to the rock of Etham was retir'd, &c*] Judg. XV. 8. *And he went down, and dwelt in the top of the rock Etam. Then the Philistines went up, and pitched in Judah &c.*

268. *But what more oft in nations grown corrupt; &c*] Here Mr. Thyer has anticipated me by observing that Milton is very uniform, as well as just, in his notions of liberty, always attributing the loss of it to vice and corruption of morals: but in this passage he very probably intended also a secret satire upon the English nation, which according to his

Unarm'd, and with a trivial weapon fell'd
 Their choicest youth; they only liv'd who fled.
 Had Judah that day join'd, or one whole tribe, 265
 They had by this possess'd the tow'rs of Gath,
 And lorded over them whom now they serve:
 But what more oft in nations grown corrupt,
 And by their vices brought to servitude,
 Than to love bondage more than liberty, 270
 Bondage with ease than strenuous liberty;
 And to despise, or envy, or suspect
 Whom God hath of his special favor rais'd
 As their deliverer; if he ought begin,
 How frequent to desert him, and at last 275
 To heap ingratitude on worthiest deeds?

CHOR. Thy words to my remembrance bring
 How Succoth and the fort of Penuel

Their

his republican politics had by restoring the King chosen *bondage with ease* rather than *strenuous liberty*. And let me add that the sentiment is very like that of Æmilius Lepidus the consul in his oration to the Roman people against Sulla, preserved among the fragments of Sallust — *annuite legibus impositis; accipite otium cum servitio*; — but for myself

— *potior visa est periculosa libertas, quieto servitio.*

278. *How Succoth and the fort of Penuel &c*] The men of Succoth and of the tower of Penuel refused to give loaves of bread to Gideon and his three hundred men pursuing after Zebah and Zalmunna kings of Midian. See Judg. VIII. 4—9.

282. *And*

Their great deliverer contemn'd,
 The matchless Gideon in pursuit 280
 Of Madian and her vanquish'd kings:
 And how ingrateful Ephraim
 Had dealt with Jephtha, who by argument,
 Not worse than by his shield and spear,
 Defended Israel from the Ammonite, 285
 Had not his prowess quell'd their pride
 In that fore battel, when so many dy'd
 Without reprieve adjudg'd to death,
 For want of well pronouncing Shibboleth.

SAMS. Of such examples add me to the roll, 290
 Me easily indeed mine may neglect,
 But God's propos'd deliverance not so.

CHOR. Just are the ways of God,
 And justifiable to men;

Unless

282: *And how ingrateful Ephraim &c*]
 Jephthah subdued the children of Ammon;
 and he is said to have *defended Israel by argu-*
ment not worse than by arms on account of the
 message which he sent unto the king of the
 children of Ammon. Judg. XI. 15—27. For his
 victory over the Ammonites the Ephraimites
 envied and quarrel'd with him; and threaten'd

to burn his house with fire: but Jephthah and
 the men of Gilead smote Ephraim, and took
 the passages of Jordan before the Ephraimites,
 and there slew those of them who could not
 rightly pronounce the word *Shibboleth*, and
 there fell at that time two and forty thousand
 of them. See Judg. XII. 1—6.

298. *But the heart of the fool,*] Alluding to
 Psal.

Unless there be who think not God at all: 295

If any be, they walk obscure;

For of such doctrin never was there school,

But the heart of the fool,

And no man therein doctor but himself. 299

Yet more there be who doubt his ways not just,

As to his own edicts found contradicting,

Then give the reins to wand'ring thought,

Regardless of his glory's diminution;

Till by their own perplexities involv'd

They ravel more, still less resolv'd, 305

But never find self-satisfying solution.

As if they would confine th' Interminable,

And tie him to his own prescript,

Who made our laws to bind us, not himself,

And hath full right t'exempt 310

Whom

Psal. XIV. 1. and the sentiment is not very unlike that of a celebrated divine. "*The fool hath said in his heart, There is no God: and who but a fool would have said so?*"

299. *And no man therein doctor but himself.*] There is something rather too quaint and fanciful in this conceit, and it appears the worse, as this speech of the Chorus is of so serious a

nature, and fill'd with so many deep and solemn truths. *Thyer.*

303. *Regardless of his glory's diminution;*] This expression is strong as anciently understood. Cicero de Orat. II. 39. *Majestatem pop. Rom. minuere* is the same as *crimen læsæ majestatis*. Corn. Nepos Ages. 4. *religionem minuere* is violare. *Richardson.*

F f

319. — vow

Whom so it pleases him by choice
From national obstriction, without taint
Of sin, or legal debt;

For with his own laws he can best dispense.

He would not else who never wanted means, 315

Nor in respect of th' enemy just cause

To set his people free,

Have prompted this heroic Nazarite,

Against his vow of strictest purity,

To seek in marriage that fallacious bride, 320

Unclean, unchaste.

Down reason then, at least vain reasonings down,

Though reason here aver

That moral verdict quits her of unclean:

Unchaste was subsequent, her stain not his. 325

But

319. ——— *vow of strictest purity,*] Not a vow of celibacy, but of strictest purity from Mosaic and legal uncleanness. Warburton.

324. *That moral verdict quits of her unclean:*] That is, By the law of nature a Philistian woman was not unclean, yet the law of Moses held her to be so. I don't know why the poet thought fit to make his hero scepticize on a point, as irreconcilable to reason, which may be very well accounted for by the best rules of human prudence and policy. The institution

of Moses was to keep the Jewish people distinct and separate from the nations. This the lawgiver effected by a vast variety of means: one of which was to hold all other nations under a legal *impurity*; the best means of preventing intermarriages with them.

Warburton.

336. ——— *while mine cast back with age*] This is very artfully and properly introduc'd, to account for the Chorus coming to Samson before Manoah, for it is not to be supposed that

But see here comes thy reverend Sire
 With careful step, locks white as down,
 Old Manoah: advise
 Forthwith how thou oughtst to receive him.

SAMS. Ay me, another inward grief awak'd 330
 With mention of that name renews th' assault.

MAN. Brethren and men of Dan, for such ye seem,
 Though in this uncouth place; if old respect,
 As I suppose, towards your once glory'd friend,
 My Son now captive, hither hath inform'd 335
 Your younger feet, while mine cast back with age
 Came lagging after; say if he be here.

CHOR. As signal now in low dejected state,
 As earst in high'est, behold him where he lies.

MAN. O miserable change! is this the man, 340
 That

that any of his friends should be more concern'd for his welfare, or more desirous to visit him than his father.

340. *O miserable change! &c*] This speech of Manoah's is in my opinion very beautiful in its kind. The thoughts are exactly such as one may suppose would occur to the mind of the old man, and are expressed with an earnestness and impatience very well suited to that anguish of mind he must be in at the sight of his son under such miserable afflicted

circumstances. It is not at all unbecoming the pious grave character of Manoah, to represent him, as Milton does, even complaining and murmuring at this disposition of Heaven, in the first bitterness of his soul. Such sudden starts of infirmity are ascribed to some of the greatest personages in Scripture, and it is agreeable to that well known maxim, that religion may regulate, but can never eradicate natural passions and affections.

Thyer.

That invincible Samson, far renown'd,
 The dread of Israel's foes, who with a strength
 Equivalent to Angels walk'd their streets,
 None offering fight; who single combatant
 Duel'd their armies rank'd in proud array, 345
 Himself an army, now unequal match
 To save himself against a coward arm'd
 At one spear's length. O ever failing trust
 In mortal strength! and oh what not in man
 Deceivable and vain? Nay what thing good 350
 Pray'd for, but often proves our woe, our bane?
 I pray'd for children, and thought barrenness
 In wedlock a reproach; I gain'd a son,
 And such a son as all men hail'd me happy;

Who

352. *I pray'd for children, and thought barrenness*

In wedlock a reproach;] Some lines from a fragment of Euripides may be introduced here. They are very beautiful, and not impertinent.

Γωμαι, φίλον μὲν φεγγῶν ἡλίου τοδὲ,
 Καλὸν δὲ πονίῃ χάμ' ἰδεῖν ἀνηνέμον,
 Γῆτ' ἡρῶν θάλλουσα, πλεῖστον δ' ὕδωρ,
 Πολλῶν τ' ἐπαινον ἐστὶ μοι λεῖψα καλῶν.
 Ἀλλ' οὐδὲν ἔτῳ λαμπρὸν, οὐδ' ἰδεῖν καλόν,
 Ὡς τοῖς ἀπαισι, καὶ ποθῶν δειδυγμένοις,
 Παιδῶν νεογνῶν ἐν δόμοις ἰδεῖν φαῖ.

Mulier, amicum solis hoc magni jubar,
 Dulce et tueri maria cum venti silent:
 Dulce est et amnis largus, et vernans humus:
 Sunt aliis pulcra multa, quæ possum addere.
 Sed crede nullum gratius spectaculum est,
 Quam post querelas orbitatis tetricæ,
 Conspicere florem liberum orientem domi.

Eurip. Barnes. p. 443. Calton.

354. *And such a son &c*] It is very hard that the editors of Milton have never taken the pains to correct the errors of the first edition,

Who would be now a father in my stead? 355
 O wherefore did God grant me my request,
 And as a blessing with such pomp adorn'd?
 Why are his gifts desirable, to tempt
 Our earnest pray'rs, then giv'n with solemn hand
 As graces, draw a scorpion's tail behind? 360
 For this did th' Angel twice descend? for this
 Ordain'd thy nurture holy, as of a plant
 Select, and sacred, glorious for a while,
 The miracle of men; then in an hour
 Infar'd, assaulted, overcome, led bound, 365
 Thy foes derision, captive, poor and blind,
 Into a dungeon thrust, to work with slaves?
 Alas methinks whom God hath chosen once

To

tion, which he had himself corrected. This
 verse at first was printed imperfect, and it has
 been follow'd in all the editions,

Such a son as all men hail'd me happy.

And was wanting in the beginning,

And such a son as all men hail'd me happy;
 so Milton himself corrected it, and so Mr.
 Jortin and Mr. Sympson conjectur'd it should
 be read. And at the time of writing this, in
 all probability the author remember'd the happy
 father in Terence. Andria l. I. 69.

Cum id mihi placebat, tum uno ore omnes
 omnia

Bona dicere, et laudare fortunas meas,
 Qui natum haberem tali ingenio præditum.

359. — then giv'n with solemn hand

As graces, draw a scorpion's tale behind?] He
 has raised this beautiful imagery on the fol-
 lowing text, Luke XI. 12. *If a son shall ask
 of his father an egg, will he offer him a scor-
 pion?* He was not always so happy.

Warburton.

373. Ap.

To worthiest deeds, if he through frailty err,
 He should not so o'erwhelm, and as a thrall 370
 Subject him to so foul indignities,
 Be it but for honor's sake of former deeds.

SAMS. Appoint not heav'nly disposition, Father;
 Nothing of all these evils hath befall'n me
 But justly; I myself have brought them on, 375
 Sole author I, sole cause: if ought seem vile,
 As vile hath been my folly, who' have profan'd
 The mystery of God giv'n me under pledge
 Of vow, and have betray'd it to a woman,
 A Canaanite, my faithless enemy. 380
 This well I knew, nor was at all surpris'd,
 But warn'd by oft experience: did not she
 Of Timna first betray me, and reveal
 The secret wrested from me in her highth
 Of nuptial love profess'd, carrying it strait 385
 To them who had corrupted her, my spies,
 And rivals? In this other was there found

More

373. *Appoint*] That is, arraign, summon
 to answer. *Warburton.*

391. ——— *treason against me?*] By our laws
 called petty treason. *Richardson.*

401. *She*

More faith, who also in her prime of love,
 Spousal embraces, vitiated with gold,
 Though offer'd only, by the sent conceiv'd 390
 Her spurious first-born, treason against me?
 Thrice she assay'd with flattering pray'rs and sighs,
 And amorous reproaches, to win from me
 My capital secret, in what part my strength
 Lay stor'd, in what part summ'd, that she might know;
 Thrice I deluded her, and turn'd to sport 396
 Her importunity, each time perceiving
 How openly, and with what impudence
 She purpos'd to betray me, and (which was worse
 Than undissembled hate) with what contempt 400
 She fought to make me traitor to myself;
 Yet the fourth time, when must'ring all her wiles,
 With blandish'd parlies, feminine assaults,
 Tongue-batteries, she surceas'd not day nor night
 To storm me over-watch'd, and weary'd out, 405
 At times when men seek most repose and rest,

I

401. *She fought*] So it is in Milton's own edition; in most of the others *She thought*.

I yielded, and unlock'd her all my heart,
 Who with a grain of manhood well resolv'd
 Might easily have shook off all her snares:
 But foul effeminacy held me yok'd 410
 Her bond-slave; O indignity, O blot
 To honor and religion! servile mind
 Rewarded well with servile punishment!
 The base degree to which I now am fall'n,
 These rags, this grinding is not yet so base 415
 As was my former servitude, ignoble,
 Unmanly, ignominious, infamous,
 True slavery, and that blindness worse than this,
 That saw not how degenerately I serv'd.

MAN. I cannot praise thy marriage choices, Son,
 Rather approv'd them not; but thou didst plead 421
 Divine impulsion prompting how thou might'st
 Find some occasion to infect our foes.

411. — *O indignity! O blot &c]* Nothing
 could give the reader a better idea of a great
 and heroic spirit in the circumstances of Sam-
 son, than this sudden gust of indignation and
 passionate self-reproach upon the mentioning
 of his weakness. Besides there is something

vastly grand and noble in his reflection upon
 his present condition on this occasion,

These rags, this grinding is not yet so
 base &c. *Thyer.*

434. *This*

I state not that; this I am sure, our foes
 Found soon occasion thereby to make thee 425
 Their captive, and their triumph; thou the sooner
 Temptation found'st, or over-potent charms
 To violate the sacred trust of silence
 Deposited within thee; which to have kept
 Tacit, was in thy pow'r: true; and thou bear'st 430
 Enough, and more, the burden of that fault;
 Bitterly hast thou paid, and still art paying
 That rigid score. A worse thing yet remains,
 This day the Philistines a popular feast
 Here celebrate in Gaza; and proclame 435
 Great pomp, and sacrifice, and praises loud
 To Dagon, as their God who hath deliver'd
 Thee, Samson, bound and blind into their hands,
 Them out of thine, who slew'st them many a slain.
 So Dagon shall be magnify'd, and God, 440

Besides

434. *This day the Philistines a popular feast*
 &c] Judg. XVI. 23. *Then the lords of the*
Philistines gathered them together, for to offer
a great sacrifice unto Dagon their God, and to
rejoice; for they said, Our God hath delivered
Samson our enemy into our hand. &c. This in-

cident the poet hath finely improv'd, and
 with great judgment he hath put this re-
 proach of Samson into the mouth of the
 father, rather than any other of the dramatis
 personæ.

Besides whom is no God, compar'd with idols,
 Disglorify'd, blasphem'd, and had in scorn
 By the idolatrous rout amidst their wine;
 Which to have come to pass by means of thee,
 Samson, of all thy sufferings think the heaviest, 445
 Of all reproach the most with shame that ever
 Could have befall'n thee and thy father's house.

SAMS. Father, I do acknowledge and confess
 That I this honor, I this pomp have brought
 To Dagon, and advanc'd his praises high 450
 Among the Heathen round; to God have brought
 Dishonor, obloquy, and op'd the mouths
 Of idolists, and atheists; have brought scandal
 To Israel, diffidence of God, and doubt
 In feeble hearts, propense enough before 455
 To waver, or fall off and join with idols;
 Which is my chief affliction, shame and sorrow,
 The anguish of my soul, that suffers not
 Mine eye to harbour sleep, or thoughts to rest.

This

472.

— and these words

I as a prophecy receive;] This method of
 one person's taking an omen from the words

of another was frequently practic'd among the
 Ancients: and in these words the downfall of
 Dagon's worshippers is artfully presignified,
 as

This only hope relieves me, that the strife 460
 With me hath end; all the contest is now
 'Twixt God and Dagon; Dagon hath presum'd,
 Me overthrown, to enter lists with God,
 His deity comparing and preferring
 Before the God of Abraham. He, be sure, 465
 Will not connive, or linger, thus provok'd,
 But will arise and his great name assert:
 Dagon must stoop, and shall ere long receive
 Such a discomfit, as shall quite despoil him
 Of all these boasted trophies won on me, 470
 And with confusion blank his worshippers.

MAN. With cause this hope relieves thee, and these [words
 I as a prophecy receive; for God,
 Nothing more certain, will not long defer
 To vindicate the glory of his name 475
 Against all competition, nor will long
 Indure it doubtful whether God be Lord,
 Or Dagon. But for thee what shall be done?

Thou

as the death of Samson is in other places; but women without thinking of the evil that is to follow.
 Manoah, as it was natural, accepts the good

Thou must not in the mean while here forgot
 Lie in this miserable loathsome plight 480
 Neglected. I already have made way
 To some Philistian lords, with whom to treat
 About thy ransom: well they may by this
 Have satisfy'd their utmost of revenge
 By pains and flaveries, worse than death inflicted 485
 On thee, who now no more canst do them harm.

SAMs. Spare that propofal, Father, spare the trouble
 Of that sollicitation; let me here,
 As I deserve, pay on my punishment;
 And expiate, if possible, my crime, 490
 Shameful garrulity. To have reveal'd
 Secrets of men, the secrets of a friend,
 How hainous had the fact been, how deserving
 Contempt, and scorn of all, to be excluded
 All friendship, and avoided as a blab, 495

The

500. *That Gentiles in their parables condemn &c* J^s Alluding to the story of Tantalus, who for revealing the secrets of the Gods was condemn'd to pains in Hell. Cicero Tusc. Disp. IV. 16. — poetæ impendere apud inferos saxum Tantalus faciunt ob scelera, ani-

mique impotentiam, et superbiloquentiam. Euripides assigns the same punishment, and for the same reason. Orestes 8.

— — ὅτι θεοῖς ἀνθρώπων
 Κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον,
 Ἀκολάστον ἐχέει γλώσσαν, αἰσχιστῶς νοσον.

Mr.

The mark of fool set on his front?
 But I God's counsel have not kept, his holy secret
 Presumptuously have publish'd, impiously,
 Weakly at least, and shamefully: a sin
 That Gentiles in their parables condemn 500
 To their abyss and horrid pains confin'd.

MAN. Be penitent and for thy fault contrite,
 But act not in thy own affliction, Son;
 Repent the sin, but if the punishment
 Thou canst avoid, self-preservation bids; 505
 Or th' execution leave to high disposal,
 And let another hand, not thine, exact
 Thy penal forfeit from thyself; perhaps
 God will relent, and quit thee all his debt;
 Who ever more approves and more accepts 510
 (Best pleas'd with humble' and filial submission)
 Him who imploring mercy sues for life,

Tham

Mr. Warburton's remark is that "the ancient
 " mystagogues taught, that the Gods punish-
 " ed both the revealers and the violators of
 " their mysteries. Milton had here in his
 " eye that fine passage of Virgil, *Æn.* VI.
 " 617.

— sedet, æternumque fedebit:
Infelix Theseus, Phlegyasque miserrimus
omnes
Admonet, et magna testatur voce per um-
bras &c.

Than who self-rigorous chooses death as due;
 Which argues over-just, and self-displeas'd
 For self-offense, more than for God offended. 515
 Reject not then what offer'd means; who knows
 But God hath set before us, to return thee
 Home to thy country and his sacred house,
 Where thou may'st bring thy offerings, to avert
 His further ire, with pray'rs and vows renew'd? 520

SAM S. His pardon I implore; but as for life,
 To what end should I seek it? when in strength
 All mortals I excell'd, and great in hopes
 With youthful courage and magnanimous thoughts
 Of birth from Heav'n foretold and high exploits, 525
 Full of divine instinct, after some proof
 Of acts indeed heroic, far beyond
 The sons of Anak, famous now and blaz'd,
 Fearless of danger, like a petty God

I

531. ——— *none daring my affront.*] None daring to contend with me, and meet me face to face, according to the etymology of the word. See the note on *Paradise Lost*, IX. 330.

535. ——— *hallow'd pledge*] This is the genuine reading of the first edition; in most of

the others it is absurdly corrupted into *hollow pledge*.

538. ——— *all my precious fleece,*] Read *of my precious fleece*. Thus in *Paradise Lost*, I. 596. the sun in a mist is shorn *of* his beams: and IX. 1059. Samson from the harlot-lap wak'd shorn *of* his strength. *Meadowcourt*.

543. — *nor*

I walk'd about admir'd of all and dreaded 530
 On hostile ground, none daring my affront.
 Then swell'd with pride into the snare I fell
 Of fair fallacious looks, venereal trains,
 Soften'd with pleasure and voluptuous life;
 At length to lay my head and hallow'd pledge 535
 Of all my strength in the lascivious lap
 Of a deceitful concubine, who shorn me
 Like a tame weather, all my precious fleece,
 Then turn'd me out ridiculous, despoil'd,
 Shav'n, and disarm'd among mine enemies. 540

CHOR. Desire of wine and all delicious drinks,
 Which many a famous warrior overturns,
 Thou couldst repress, nor did the dancing ruby
 Sparkling, out-pour'd, the flavor, or the smell,
 Or taste that cheers the heart of Gods and men, 545
 Allure thee from the cool crystallin stream.

SAMS.

543. — nor did the dancing ruby &c] The poet here probably alludes to Prov. XXIII. 31. *Look not thou upon the wine when it is red, when it giveth his color in the cup, when it moveth itself aright.* Mr. Thyer has made the same observation.

545. Or taste that cheers the heart of Gods and men,] Taken from Judg. IX. 13. — wine which cheareth God and man. Milton says Gods, which is a just paraphrase, meaning the *Hero-Gods* of the Heathen. Jonathan is here speaking to an idolatrous city, that

SAMs. Wherever fountain or fresh current flow'd
 Against the eastern ray, translucent, pure
 With touch ethereal of Heav'n's fiery rod,
 I drank, from the clear milky juice allaying 550
 Thirst, and refresh'd; nor envy'd them the grape
 Whose heads that turbulent liquor fills with fumes.

CHOR. O madness, to think use of strongest wines
 And strongest drinks our chief support of health,
 When God with these forbidd'n made choice to rear 555
 His mighty champion, strong above compare,
 Whose drink was only from the liquid brook.

SAMs. But what avail'd this temp'rance, not complete
 Against another object more enticing?
 What boots it at one gate to make defense, 560

And

that *ran a whoring after Baalim and made Baal-berith their God*: A God sprung from among men, as may be partly collected from his name, as well as from diverse other circumstances of the story. Hesiod in a similar expression says that *the vengeance of the fates pursued the crimes of Gods and men*. Theog. v. 220.

Αἱτ' ἀνθρώπων τε θεῶν τε &c. Warburton.
 Gods *and* men is the reading of Milton's own edition, and more agreeable to the text of

Scripture than in the common editions Gods or men.

547. *Wherever fountain or fresh current flow'd Against the eastern ray &c*] This circumstance was very probably suggested to our author by the following lines of Tasso's poem del Mondo creato. Giornata 3. St. 8.

O liquidi cristalli, onde s' estingua
 L'ardente sete a miseri mortali:
 Ma piu salubre é, se tra viue pietre
 Rompendo l'argentate, e fredde corna,
 Incontra

And at another to let in the foe,
 Effeminately vanquish'd? by which means,
 Now blind, dishearten'd, sham'd, dishonor'd, quell'd,
 To what can I be useful, wherein serve
 My nation, and the work from Heav'n impos'd, 565
 But to sit idle on the household hearth,
 A burd'nous drone; to visitants a gaze,
 Or pity'd object, these redundant locks
 Robustious to no purpose clustring down,
 Vain monument of strength; till length of years 570
 And sedentary numness craze my limbs
 To a contemptible old age obscure?
 Here rather let me drudge and earn my bread,
 Till vermin or the draff of servile food

Con-

Incontra il nuouo sol, che il puro argento
 Co' raggi indora ——— *Thyer.*

557. *Whose drink &c*] Samson was a Nazarene, Judg. XIII. 7. therefore to drink no wine, nor shave his head. See Numb. VI. Amos II. 12. *Richardson.*

566. *But to sit idle on the household hearth, &c*] It is suppos'd, with probability enough, that Milton chose Samson for his subject, because he was fellow-sufferer with him in the loss of his eyes; however one may venture to say, that the similitude of their circumstances in this respect has enrich'd the poem with seve-

ral very pathetic descriptions of the misery of blindness. *Thyer.*

571. — *craze my limbs*] He uses the word *craze* much in the same manner as in the *Paradise Lost* XII. 210. where see the note; and I would always recommend it to the reader, when an uncommon word especially occurs in two or more different places, to compare the places together for the better understanding of our author. I cannot always refer to the particular places in these notes, but the indexes may be of use for this purpose.

H h

581. *But*

Consume me, and oft-invoked death 575

Hasten the welcome end of all my pains.

MAN. Wilt thou then serve the Philistines with that gift
Which was expressly giv'n thee to annoy them?

Better at home lie bed-rid, not only idle,
Inglorious, unemploy'd, with age out-worn. 580

But God who caus'd a fountain at thy prayer
From the dry ground to spring, thy thirst t'allay

After the brunt of battel, can as easy

Cause light again within thy eyes to spring,

Wherewith to serve him better than thou hast; 585

And I persuade me so; why else this strength

Miraculous yet remaining in those locks?

His might continues in thee not for nought,

Nor

581. *But God who caus'd a fountain at thy
prayer*

From the dry ground to spring, &c.] Judg.
XV. 18, 19. *And he was sore athirst, and cal-
led on the Lord, and said, Thou hast given this
great deliverance into the hand of thy servant,
and now shall I die for thirst, and fall into
the hand of the uncircumcised? But God clave
an hollow place that was in the jaw, and there
came water thereout; and when he had drunk,
his spirit came again, and he revived. We see
that Milton differs from our translation. Our
translation says that God clave an hollow place*

*that was in the jaw: but Milton says that God
caus'd a fountain from the dry ground to spring,
and herein he follows the Chaldee paraphrast
and the best commentators, who understand
it that God made a cleft in some part of
the ground or rock, in the place called Lehi,
Lehi signifying both a jaw and a place so
called.*

588. *His might continues &c.]* A fine pre-
parative, which raises our expectation of some
great event to be produced by his strength.

Warburton.

Nor shall his wondrous gifts be frustrate thus.

SAMS. All otherwise to me my thoughts portend, 590
 That these dark orbs no more shall treat with light,
 Nor th' other light of life continue long,
 But yield to double darkness nigh at hand:
 So much I feel my genial spirits droop,
 My hopes all flat, nature within me seems 595
 In all her functions weary of herself,
 My race of glory run, and race of shame,
 And I shall shortly be with them that rest.

MAN. Believe not these suggestions which proceed
 From anguish of the mind and humors black, 600
 That mingle with thy fancy. I however
 Must not omit a father's timely care

To

594. *So much I feel my genial spirits droop,*
 &c.] Here Milton in the person of Samson
 describes exactly his own case, what he felt,
 and what he thought in some of his me-
 lancholy hours. He could not have wrote
 so well but from his own feeling and expe-
 rience, and the very flow of the verses is me-
 lancholy, and excellently adapted to the sub-
 ject. As Mr. Thyer expresses it, there is a
 remarkable solemnity and air of melancholy
 in the very sound of these verses, and the
 reader will find it very difficult to pro-
 nounce them without that grave and se-

rious tone of voice which is proper for the
 occasion.

600. — and humors black,

That mingle with thy fancy.] This very just
 notion of the mind or fancy's being affected
 and as it were tainted with the vitiated hu-
 mors of the body Milton had before adopted
 in his *Paradise Lost*, where he introduces
 Satan in the shape of a toad at the ear of Eve.
 IV. 804.

Or if, inspiring venom, he might taint
 Th' animal spirits &c.

H h 2

So

To prosecute the means of thy deliverance
 By ranfome, or how else: mean while be calm,
 And healing words from these thy friends admit. 605

SAMS. O that torment should not be confin'd
 To the body's wounds and sores,
 With maladies innumerable
 In heart, head, breast and reins;
 But must secret passage find 610
 To th'inmost mind,
 There exercise all his fierce accidents,
 And on her purest spirits prey,
 As on entrails, joints, and limbs,
 With answerable pains, but more intense, 615
 Though

So again in the Mask,

—— 'tis but the lees
 And settlings of a melancholy blood.

Tbyer.

606. *O that torment should not be confin'd &c.*] Milton, no doubt, was apprehensive that this long description of Samson's grief and misery might grow tedious to the reader, and therefore here with great judgment varies both his manner of expressing it and the versification. These sudden starts of impatience are very natural to persons in such circumstances, and this rough and unequal measure of the verses is very well suited to it. *Tbyer.*

623. *Thoughts my tormentors arm'd with deadly stings*

Mangle &c] This descriptive imagery is fine and well pursued. The idea is taken from the effects of poisonous salts in the stomach and bowels, which stimulate, tear, inflame and exulcerate the tender fibres, and end in a mortification, which he calls *death's benumbing opium*, as in that stage the pain is over. *Warburton.*

627. *Or medicinal liquor can assuage,*] Here *medicinal* is pronounc'd with the accent upon the last syllable but one, as in Latin; which is more musical than as we commonly pronounce.

Though void of corporal sense.

My griefs not only pain me
As a lingring disease,
But finding no redress, ferment and rage,
Nor less than wounds immedicable 620
Rankle, and fester, and gangrene,
To black mortification.

Thoughts my tormentors arm'd with deadly stings
Mangle my apprehensive tenderest parts,
Exasperate, exulcerate, and raise 625
Dire inflammation, which no cooling herb
Or medicinal liquor can assuage,
Nor breath of vernal air from snowy Alp.

Sleep

nounce it *medicinal* with the accent upon the last syllable but two, or *med'cinal* as Milton has used it in the Mask. The same musical pronunciation occurs in Shakespear. Othello Act 5. Sc. 10.

Drop tears as fast as the Arabian trees
Their *medicinal* gum.

628. — from *snowy Alp*.] He uses *Alp* for mountain in general, as in the Paradise Lost II. 620.

O'er many a frozen, many a fiery *Alp*.

Alp in the strict etymology of the word signifies a mountain white with snow. We have indeed appropriated the name to the high mountains which separate Italy from France and Germany; but any high mountain may be so called, and so Sidonius Apollinaris calls mount Athos, speaking of Xerxes cutting through it, Carmen II. 510.

— cui ruptus Athos, cui remige Medo
Turgida sylvosam currebant vela per *Alpem*.

And the old Glossary interprets Alps by *οψη* *ψηλα* high mountains.

Sleep hath forfok and giv'n me o'er
 To death's benumbing opium as my only cure: 630
 Thence faintings, swoonings of despair,
 And sense of Heav'n's desertion.

I was his nursling once and choice delight,
 His destin'd from the womb,
 Promis'd by heav'nly message twice descending. 635
 Under his special eye
 Abstemious I grew up and thriv'd amain;
 He led me on to mightiest deeds
 Above the nerve of mortal arm
 Against th' uncircumcis'd, our enemies: 640
 But now hath cast me off as never known,
 And to those cruel enemies,
 Whom I by his appointment had provok'd,
 Left me all helpless with th' irreparable loss

Of

633. *I was his nursling once &c*] This part of Samson's speech is little more than a repetition of what he had said before, ver. 23.

O wherefore was my birth from Heav'n foretold

Twice by an Angel &c.

But yet it cannot justly be imputed as a fault to our author. Grief though eloquent is not

tied to forms, and is besides apt in its own nature frequently to recur to and repeat its source and object. *Thyer.*

656. *All chances incident to man's frail life, &c*] There is a full stop at the end of this line in all the editions, but there should be only a comma, as the sense evinces, the construction being *And consolatories writ with &c*

Of fight, reserv'd alive to be repeated 645
 The subject of their cruelty or scorn.
 Nor am I in the list of them that hope;
 Hopeless are all my evils, all remediless;
 This one prayer yet remains, might I be heard,
 No long petition, speedy death, 650
 The close of all my miseries, and the balm.

CHOR. Many are the sayings of the wise
 In ancient and in modern books inroll'd,
 Extolling patience as the truest fortitude;
 And to the bearing well of all calamities, 655
 All chances incident to man's frail life,
 Consolatories writ
 With study'd argument, and much persuasion sought
 Lenient of grief and anxious thought:
 But with th' afflicted in his pangs their sound 660
 Little

to the bearing well &c. Milton himself corrected it in the first edition; but when an error is once made, it is sure to be perpetuated through all the editions.

658. — *and much persuasion sought*] I suppose an error of the press for *fraught*.

Warburton.

I conceive the construction to be, *consolatories*

are writ with study'd argument, and much persuasion is sought &c.

659. *Lenient of grief*] Express'd from what we quoted before from Horace Epist. I. I. 34.

Sunt verba et voces quibus hunc lenire dolorem

Possis.

660. *But with th' afflicted &c*] Here was another

Little prevails, or rather seems a tune
 Harsh, and of dissonant mood from his complaint;
 Unless he feel within
 Some source of consolation from above,
 Secret refreshings, that repair his strength, 665
 And fainting spirits uphold.

God of our fathers, what is man!
 That thou towards him with hand so various,
 Or might I say contrarious,
 Temper'st thy providence through his short course, 670
 Not ev'nly, as thou rul'st
 Th'angelic orders and inferior creatures mute,
 Irrational and brute.
 Nor do I name of men the common rout,
 That wand'ring loose about 675
 Grow up and perish, as the summer flie,

Heads

another error perpetuated through all the editions,

But to th' afflicted &c.

Milton himself corrected it, and certainly *their sound prevails* with *th' afflicted* is better than *prevails to th' afflicted*.

661. — or rather seems a tune

Harsh, and of dissonant mood &c] Alluding to Ecclus. XXII. 6. *A tale out of season is as music in mourning.* Thyer.

667. *God of our fathers, what is man! &c]* This and the following paragraph to ver. 705 seems to be an imitation of the Chorus in Seneca's Hippolytus, where the immature and undeserved

Heads without name no more remember'd,
 But such as thou hast solemnly elected,
 With gifts and graces eminently adorn'd
 To some great work, thy glory, 680
 And people's safety, which in part they' effect:
 Yet toward these thus dignify'd, thou oft
 Amidst their highth of noon
 Changeest thy count'nance, and thy hand with no regard
 Of highest favors past 685
 From thee on them, or them to thee of service.

Nor only dost degrade them, or remit
 To life obscur'd, which were a fair dismissal,
 But throw'st them lower than thou didst exalt them high,
 Unseemly falls in human eye, 690
 Too grievous for the trespass or omission;
 Oft leav'st them to the hostile sword

Of

undeserved fate of that young hero is lamented.
 Act IV. 971.

— sed cur idem,
 Qui tanta regis, sub quo vasti
 Pondera mundi librata suos
 Ducunt orbis, hominum nimium
 Securus abes; non sollicitus

Prodesse bonis, nocuisse malis?

&c. to the end. *Thyer.*

677. *Heads without name no more remember'd,*
 Milton here probably had in view the Greek
 term for this lower class of mortals. They
 stile them *αναριθμοι* or *αναριθμυτοι*, men not
 number'd, or not worth the numbring.

Thyer.

I i

993. — *their*

Of Heathen and profane, their carcases
 To dogs and fowls a prey, or else captiv'd;
 Or to th' unjust tribunals, under change of times, 695
 And condemnation of th' ingrateful multitude.
 If these they scape, perhaps in poverty
 With sickness and disease thou bow'st them down,
 Painful diseases and deform'd,
 In crude old age; 700

Though

693. — *their carcases*
To dogs and fowls a prey,] Plainly alluding to
 Homer's Iliad I. 4.

— αὐτὰς δ' ἐλωρῆα τεύχε κινεῶσιν
 Οἰωνοισί τε πᾶσι.

695. *Or to th' unjust tribunals, under change*
of times, &c] Here no doubt Milton
 reflected upon the trials and sufferings of his
 party after the Restoration; and probably he
 might have in mind particularly the case of
 Sir Harry Vane, whom he has so highly cele-
 brated in one of his sonnets. *If these they*
scape, perhaps in poverty &c; this was his own
 case; he escaped with life, but lived in po-
 verty, and tho' he was always very sober and
 temperate, yet he was much afflicted with the
 gout and other *painful diseases, in crude old age,*
cruda senectus, when he was not yet a very old
 man:

Though not disordinate, yet causeless suffering
 The punishment of dissolute days.

Some time after I had written this, I had the
 pleasure to find that I had fall'n into the same
 vein of thinking with Mr. Warburton: but

he has open'd and pursued it much farther
 with a penetration and liveliness of fancy pe-
 culiar to himself.

God of our fathers — to ver. 704.

is a bold expostulation with Providence for the
 ill success of the *good old cause*.

But such as thou hast solemnly elected,
 With *gifts and graces* eminently adorn'd
 To some great work, thy glory,

In these three lines are described the characters
 of the Heads of the Independent Enthusiasts.

— which *in part* they effect:

That is by the overthrow of the monarchy,
 without being able to raise their projected re-
 public.

Yet toward these thus dignify'd, thou oft
 Amidst their highth of noon
 Changeest thy count'nance —

After Richard had laid down, all power came
 into the hands of the enthusiastic Independent
 Republicans, when a sudden revolution, by
 the

Though not disordinate, yet causeless suff'ring
 The punishment of dissolute days: in fine,
 Just or unjust alike seem miserable,
 For oft alike both come to evil end.

704

So deal not with this once thy glorious champion,
 The image of thy strength, and mighty minister.
 What do I beg? how hast thou dealt already?
 Behold him in this state calamitous, and turn

His

the return of Charles II., broke all their measures.

— with no regard

Of highest favors past

From thee on them, or them to thee of service.

That is without any regard of those favors shown by thee to them in their wonderful successes against tyranny and superstition [Church and State] or of those services they paid to thee in declaring for religion and liberty [Independency and a Republic].

Nor only dost degrade &c

Too grievous for the *trespass* or *omission*;

By the *trespass* of these precious saints Milton means the quarrels among themselves: and by the *omission* the not making a clear stage in the constitution, and new-modeling the *law* as well as national religion as Ludlow advised.

— *captiv'd*;

Several were condemn'd to perpetual imprisonment, as Lambert and Martin.

Or to th' *unjust tribunals* under change of times &c.

The trials and condemnation of Vane and the Regicides. The concluding verses describe his own case,

If these they scape, perhaps in *poverty* —
Painful diseases and deform'd —

Though not disordinate, yet causeless suff'ring
The punishment of dissolute days:

His losses in the Excise, and his gout not caused by intemperance. But Milton was the most heated enthusiast of his time; speaking of Charles the first's murder in his Defense of the People of England he says — *Quamquam ego hæc divino potius instinctu gesta esse crediderim, quoties memoria repeto &c.*

700. *In crude old age*;] *Crude* old age in Virgil and in other writers is *strong* and *robust*,

— *cruda Deo viridisque senectus.*

But Milton uses *crude* here for *premature* and *coming before its time*, as *cruda funera* in Statius: old age brought on by poverty and by sickness, as Hesiod says *Eg. 93.*

Αἰψὰ γὰρ ἐν κακότητι βροτοὶ καταγρηγοῦσι.
 Jortin.

I i 2

714. *Like*

His labors, for thou canst, to peaceful end.

But who is this, what thing of sea or land? 710

Female of sex it seems,

That so bedeck'd, ornate, and gay,

Comes this way failing

Like a stately ship

Of Tarsus, bound for th'iles 715

Of Javan or Gadire

With all her bravery on, and tackle trim,

Sails fill'd, and streamers waving,

Courted by all the winds that hold them play,

An amber sent of odorous perfume 720

Her harbinger, a damsel train behind;

Some

714. *Like a stately ship &c*] The thought of comparing a woman to a ship is not entirely new. Plautus has it in his *Pænulus*. I. II. 1.

Negotii tibi qui volet vim parare,
Navem et mulierem, hæc duo comparato.
Nam nullæ magis res duæ plus negotii
Habent, forte si occiperis ornare. &c.

Of Tarsus, there is frequent mention in Scripture of the *ships of Tarshish*, which Milton as well as some commentators might conceive to be the same as *Tarsus* in Cilicia: *bound for th'iles of Javan*, that is Greece, for *Javan* or *Ion* the fourth son of Japheth is said to have peopled Greece and Ionia: or *Gadire*, Γαδῆρα,

Gades, Cadiz. Mr. Warburton in his notes upon Shakespeare, *Merry Wives of Windsor* Act III. Sc. 8. speaking of *the ship-tire*, says "it was an open head-dress, with a kind of scarf depending from behind. Its name of *ship-tire* was, I presume, from its giving the wearer some resemblance of a *ship* (as Shakespeare says) *in all her trim*: with all her pennants out, and flags and streamers flying. Thus Milton in *Samson Agonistes* paints Dalila. This was an image familiar with the poets of that time. Thus Beaumont and Fletcher in their play of *Wit without money* --- *She spreads fattens as the king's ships do canvas &c.*"

726. *Ye*

Some rich Philistian matron she may seem,
And now at nearer view, no other certain
Than Dalila thy Wife.

SAMS. My Wife, my Trait'refs, let her not come
near me. 725

CHOR. Yet on she moves, now stands and eyesthee fix'd,
About t'have spoke, but now, with head declin'd
Like a fair flow'r furcharg'd with dew, she weeps,
And words address'd seem into tears dissolv'd,
Wetting the borders of her silken veil: 730
But now again she makes address to speak.

DAL. With doubtful feet and wavering resolution
I came, still dreading thy displeasure, Samson,
Which

726. *Yet on she moves &c*] Like Ismene in that being wanted which is in the first edition,
the Antigone of Sophocles ver. 532.

Και μὲν περὶ πυλῶν ἡδ' Ἰσμηνῇ
Φιλαδέλφῃ κατὰ δακρυ' εἰσομένη
Νηφελῇ δ' ὀφρυῶν ὑπερ, αἵματόεν
'Ρέθος αἰχυνεῖ,
Τεῖγουσ' ἐνωπία παρειαί.

Mr. Jortin and Mr. Thyer both concurr'd in
the same observation, and therefore it is more
likely to be true.

729. *And words address'd &c*] This verse is
printed imperfect in most of the editions,

And words address'd seem tears dissolv'd,

And words address'd seem *into* tears dis-
solv'd.

Mr. Jortin conjectur'd it should be so read
without seeing the first edition.

732. *With doubtful feet &c*] The scene be-
tween Samson and Dalila is drawn up with
great judgment, and particular beauty. One
cannot conceive a more artful, soft, and per-
suasive eloquence than that which is put into
the mouth of Dalila, nor is the part of Sam-
son less to be admir'd for that stern and re-
solute firmness which runs through it. What
also

Which to have merited, without excuse,
 I cannot but acknowledge; yet if tears 735
 May expiate (though the fact more evil drew
 In the perverse event than I foresaw)
 My penance hath not slacken'd, though my pardon
 No way assur'd. But conjugal affection
 Prevailing over fear, and timorous doubt, 740
 Hath led me on desirous to behold
 Once more thy face, and know of thy estate,
 If ought in my ability may serve
 To lighten what thou suffer'st, and appease
 Thy mind with what amends is in my power, 745
 Though late, yet in some part to recompense
 My rash but more unfortunate misdeed.

SAMS. Out, out Hyæna; these are thy wonted arts,
 And arts of every woman false like thee,
 To break all faith, all vows, deceive, betray, 750

Then

also gives both parts a great additional beauty
 is their forming so fine a contrast to each other.

Thyer.

748. *Out, out Hyæna;*] The hyæna is a crea-
 ture somewhat like a wolf, and is said to imi-

tate a human voice so artfully as to draw
 people to it and then devour them. So Soli-
 nus, the transcriber of Pliny, cap. 27. *Multa*
de ea mira: primum quod sequitur stabula
pastorum, et auditu assiduo addiscit voca-
men, quod exprimere possit imitatione vo-
cis

Then as repentant to submit, beseech,
 And reconcilment move with feign'd remorse,
 Confess, and promise wonders in her change,
 Not truly penitent, but chief to try
 Her husband, how far urg'd his patience bears, 755
 His virtue or weakness which way to assail:
 Then with more cautious and instructed skill
 Again transgresses, and again submits;
 That wisest and best men full oft beguil'd,
 With goodness principled not to reject 760
 The penitent, but ever to forgive,
 Are drawn to wear out miserable days,
 Intangled with a pois'nous bosom snake,
 If not by quick destruction soon cut off
 As I by thee, to ages an example. 765

DAL. Yet hear me, Samson; not that I endeavor
 To lessen or extenuate my offense,

But

*cis humanæ, ut in hominem astu accitum
 nocte sæviat. A celebrated tragic writer
 makes use of the same comparison. Orphan.
 Act 2.*

'Tis thus the false hyæna makes her moan,
 To draw the pitying traveler to her den;

Your sex are so, such false dissemblers
 all, &c.

Milton applies it to a woman, but Otway to
 the men; which with the greater justice, let
 the critics and the ladies determin.

840. *Knowing,*

But that on th' other side if it be weigh'd
By' itself, with aggravations not furcharg'd,
Or else with just allowance counterpois'd, 770
I may, if possible, thy pardon find
The easier towards me, or thy hatred less.
First granting, as I do, it was a weakness
In me, but incident to all our sex,
Curiosity, inquisitive, importune 775
Of secrets, then with like infirmity
To publish them, both common female faults:
Was it not weakness also to make known
For importunity, that is for nought,
Wherein consisted all thy strength and safety? 780
To what I did thou showd'st me first the way.
But I to enemies reveal'd, and should not:
Nor should'st thou have trusted that to woman's frailty:
Ere I to thee, thou to thyself wast cruel.
Let weakness then with weakness come to parle 785
So near related, or the same of kind,
Thine forgive mine; that men may censure thine
The gentler, if severely thou exact not

More

More strength from me, than in thyself was found.
And what if love, which thou interpret'st hate, 790
The jealousy of love, pow'rful of sway
In human hearts, nor less in mine tow'rds thee,
Caus'd what I did? I saw thee mutable
Of fancy, fear'd lest one day thou would'st leave me
As her at Timna, fought by all means therefore 795
How to indear, and hold thee to me firmest:
No better way I saw than by impórtuning
To learn thy secrets, get into my power
Thy key of strength and safety: thou wilt say,
Why then reveal'd? I was assur'd by those 800
Who tempted me, that nothing was design'd
Against thee but safe custody, and hold:
That made for me; I knew that liberty
Would draw thee forth to perilous enterprises,
While I at home sat full of cares and fears, 805
Wailing thy absence in my widow'd bed;
Here I should still enjoy thee day and night
Mine and love's prisoner, not the Philistines,
Whole to myself, unhazarded abroad,

Fearless at home of partners in my love. 810
 These reasons in love's law have past for good,
 Though fond and reasonless to some perhaps;
 And love hath oft, well meaning, wrought much woe,
 Yet always pity' or pardon hath obtain'd.
 Be not unlike all others, not austere 815
 As thou art strong, inflexible as steel.
 If thou in strength all mortals dost exceed,
 In uncompassionate anger do not so.

SAMS. How cunningly the forcerefs displays
 Her own transgressions, to upbraid me mine? 820
 That malice not repentance brought thee hither,
 By this appears: I gave, thou say'st, th' example,
 I led the way; bitter reproach, but true;
 I to myself was false ere thou to me;
 Such pardon therefore as I give my folly, 825
 Take to thy wicked deed; which when thou see'st
 Impartial, self-severe, inexorable,
 Thou wilt renounce thy seeking, and much rather
 Confess

840. *Knowing, as needs I must, by thee be-
tray'd?*] The same manner of speak-
ing as in *Paradise Lost*, IX. 792.

And knew not eating death :
where see Mr. Richardson's note.

Confess it feign'd: weakness is thy excuse,
 And I believe it, weakness to resist 830
 Philistian gold: if weakness may excuse,
 What murderer, what traitor, parricide,
 Incestuous, sacrilegious, but may plead it?
 All wickedness is weakness: that plea therefore
 With God or Man will gain thee no remission. 835
 But love constrain'd thee; call it furious rage
 To satisfy thy lust: love seeks to' have love;
 My love how could'st thou hope, who took'st the way
 To raise in me inexpiable hate,
 Knowing, as needs I must, by thee betray'd? 840
 In vain thou striv'st to cover shame with shame,
 Or by evasions thy crime uncover'st more.

DAL. Since thou determin'st weakness for no plea
 In man or woman, though to thy own condemning,
 Hear what assaults I had, what snares besides, 845
 What sieges girt me round, ere I consented;
 Which might have aw'd the best resolv'd of men,
 The

842. *Or by evasions*] This is the reading of the old editions, and particularly of Milton's own: the later ones have

For by evasions —
 which is not so plain and intelligible.

The constantest, to' have yielded without blame.
 It was not gold, as to my charge thou lay'st,
 That wrought with me: thou know'st the magistrates
 And princes of my country came in person, 851
 Solicited, commanded, threaten'd, urg'd,
 Adjur'd by all the bonds of civil duty
 And of religion, press'd how just it was,
 How honorable, how glorious to intrap 855
 A common enemy, who had destroy'd
 Such numbers of our nation: and the priest
 Was not behind, but ever at my ear,
 Preaching how meritorious with the Gods
 It would be to insnare an irreligious 860
 Dishonorer of Dagon: what had I
 T' oppose against such pow'rful arguments?
 Only my love of thee held long debate,
 And combated in silence all these reasons
 With hard contest: at length that grounded maxim
 So rife and celebrated in the mouths. 866
 Of

850. ——— *thou know'st the magistrates
And princes of my country came in person,*

Judg. XVI. 5. *And the lords of the Philistines
came up unto her, and said unto her &c. So
exact*

Of wisest men, that to the public good
 Private respects must yield, with grave authority
 Took full possession of me and prevail'd;
 Virtue, as I thought, truth, duty so injoining. 870

SAMS. I thought where all thy circling wiles would end;
 In feign'd religion, smooth hypocrisy.
 But had thy love, still odiously pretended,
 Been, as it ought, sincere, it would have taught thee
 Far other reasonings, brought forth other deeds. 875

I before all the daughters of my tribe
 And of my nation chose thee from among
 My enemies, lov'd thee, as too well thou knew'st,
 Too well, unbosom'd all my secrets to thee,
 Not out of levity, but over-power'd. 880

By thy request, who could deny thee nothing;
 Yet now am judg'd an enemy. Why then
 Didst thou at first receive me for thy husband,
 Then, as since then, thy country's foe profess'd?
 Being once a wife, for me thou wast to leave. 885

Parents.

exact is Milton in all the particulars of the
 story, and improves every incident.

864. — *all these reasons*] We follow the

reading of Milton's own edition, and not of
 the others — *all their reasons*.

934. *Thy*

Parents and country ; nor was I their subject,
Nor under their protection but my own,
Thou mine, not theirs: if ought against my life
Thy country fought of thee, it fought unjustly,
Against the law of nature, law of nations, 890
No more thy country, but an impious crew
Of men conspiring to uphold their state
By worse than hostile deeds, violating the ends
For which our country is a name so dear ;
Not therefore to be obey'd. But zeal mov'd thee ; 895
To please thy Gods thou didst it ; Gods unable
T' acquit themselves and prosecute their foes
But by ungodly deeds, the contradiction
Of their own deity, Gods cannot be ;
Less therefore to be pleas'd, obey'd, or fear'd. 900
These false pretexts and varnish'd colors failing,
Bare in thy guilt how foul must thou appear ?

DAL. In argument with men a woman ever
Goes by the worse, whatever be her cause. 904

SAMS. For want of words no doubt, or lack of breath ;
Witness when I was worried with thy peals.

DAL.

DAL. I was a fool, too rash, and quite mistaken
In what I thought would have succeeded best.
Let me obtain forgiveness of thee, Samson,
Afford me place to show what recompense 910
Tow'ards thee I intend for what I have misdone,
Misguided; only what remains past cure
Bear not too sensibly, nor still insist
T' afflict thyself in vain: though sight be lost,
Life yet hath many solaces, enjoy'd 915
Where other senses want not their delights
At home in leisure and domestic ease,
Exempt from many a care and chance to which
Eye-sight exposes daily men abroad.
I to the lords will intercede, not doubting 920
Their favorable ear, that I may fetch thee
From forth this loathsome prison-house, to abide
With me, where my redoubled love and care
With nursing diligence, to me glad office,
May ever tend about thee to old age 925
With all things grateful cheer'd, and so supply'd,
That what by me thou' hast lost thou least shalt miss.

SAMS.

SAMS. No, no, of my condition take no care;
 It fits not; thou and I long since are twain;
 Nor think me so unwary or accurs'd, 930
 To bring my feet again into the snare
 Where once I have been caught; I know thy trains
 Though dearly to my cost, thy gins, and toils;
 Thy fair enchanted cup, and warbling charms
 No more on me have pow'r, their force is null'd, 935
 So much of adder's wisdom I have learn'd
 To fence my ear against thy forceries.
 If in my flower of youth and strength, when all men
 Lov'd, honor'd, fear'd me, thou alone could'st hate me
 Thy husband, flight me, sell me, and forgo me; 940
 How wouldst thou use me now, blind, and thereby
 Deceivable, in most things as a child
 Helpless, thence easily contemn'd, and scorn'd,
 And last neglected? How wouldst thou insult,
 When I must live uxorious to thy will 945
 In

934. *Thy fair enchanted cup, and warbling charms*] Alluding no doubt to the story of Circe and the Sirens, but did not our author's fondness for Greek learning make him here forget that it is a little out of cha-

racter to represent Samson acquainted with the mythology of that country? It seems the more odd as the allusion to the adder immediately following is taken from Scripture.

Thyer.

He

In perfect thraldom, how again betray me,
 Bearing my words and doings to the lords
 To gloss upon, and censuring, frown or smile?
 This jail I count the house of liberty
 To thine, whose doors my feet shall never enter. 950

DAL. Let me approach at least, and touch thy hand.

SAMS. Not for thy life, lest fierce remembrance wake
 My sudden rage to tear thee joint by joint.

At distance I forgive thee, go with that;
 Bewail thy falsehood, and the pious works 955

It hath brought forth to make thee memorable
 Among illustrious women, faithful wives:
 Cherish thy hasten'd widowhood with the gold
 Of matrimonial treason: so farewell.

DAL. I see thou art implacable, more deaf 960
 To pray'rs, than winds and seas, yet winds to seas
 Are reconcil'd at length, and sea to shore:

Thy anger, unappeasable, still rages,

Eternal

He might as well be supposed to know the story of Circe and the Sirens as of Tantalus &c before ver. 500. and there is no more impropriety in the one than in the other.

936. *So much of adder's wisdom I have learn'd]*

The allusion is to Psal. LVIII. 4, 5. *They are like the deaf adder, that stoppeth her ear; which will not hearken to the voice of charmers, charming never so wisely.*

Eternal tempest never to be calm'd.
 Why do I humble thus myself, and suing 965
 For peace, reap nothing but repulse and hate?
 Bid go with evil omen and the brand
 Of infamy upon my name denounc'd?
 To mix with thy concernments I desist
 Henceforth, nor too much disapprove my own. 970
 Fame if not double-fac'd is double-mouth'd,
 And with contrary blast proclames most deeds;
 On both his wings, one black, the other white,
 Bears greatest names in his wild aery flight.
 My name perhaps among the circumcis'd 975
 In Dan, in Judah, and the bordering tribes,
 To all posterity may stand defam'd,

With

973. *On both his wings, one black, the other white,
 Bears greatest names in his wild aery flight.*]
 I think Fame has pass'd for a Goddess ever since
 Hesiod deify'd her: 'Erg. 763.

Φημὴ δ' ἔτις πανταπολλυταί, ἢν τινα
 πολλοί
 λαοὶ φημίζουσι. Δεῦρ' οὖν τις ἐστὶ καὶ αὐτὴ.

Fama vero nulla prorsus perit, quam quidem
 multi
 Populi divulgant. quippe dea quidem est et
 ipsa.

Milton makes her a God, I know not why, unless secundum eos, qui dicunt utriusque sexus participationem habere numina. So in his Lycidas he says (unless it be a false print)

So may some gentle Muse
 With lucky words favor my destin'd urn,
 And as *he* passes turn,
 And bid fair peace be to my fable shroud.

Where *Muse* in the masculine for poet is very bold. Perhaps it should be:

Bears greatest names in his *wide* aery flight.

What

With malediction mention'd, and the blot
 Of falshood most unconjugal traduc'd.
 But in my country where I most desire, 980
 In Ecron, Gaza, Afdod, and in Gath,
 I shall be nam'd among the famoufest
 Of women, sung at solemn festivals,
 Living and dead recorded, who to save
 Her country from a fierce destroyer, chose 985
 Above the faith of wedlock-bands, my tomb
 With odors visited and annual flowers;
 Not less renown'd than in mount Ephraim
 Jael, who with inhospitable guile
 Smote Sisera sleeping through the temples nail'd. 990
 Nor shall I count it hainous to enjoy

The

What Milton says of Fame's bearing great
 names on his wings, seems to be partly from
 Horace: Od. II. II. 7.

*Illum aget penna metuente solvi
 Fama superstes.*

Fortin.

986.

— my tomb

With odors visited and annual flowers;]
 What is said in Scripture of the daughter of
 Jephthah, *that the daughters of Israel went*
yearly to lament her, seems to imply that
 this solemn and periodical visitation of the

tombs of eminent persons was an eastern
 custom. *Thyer.*

So it is said afterwards of Samson,

*The virgins also shall on feastful days
 Visit his tomb with flowers.*

988. *Not less renown'd than in mount Ephraim
 Jael,]* Jael is celebrated in the noble song of
 Deborah and Barak Judg. V. and Deborah
 dwelt *between Ramah and Beth-el in mount*
Ephraim. Judg. IV. 5.

L 1 2

995. At

The public marks of honor and reward
 Conferr'd upon me, for the piety
 Which to my country I was judg'd to' have shown.
 At this who ever envies or repines, 995
 I leave him to his lot, and like my own.

CHOR. She's gone, a manifest serpent by her sting
 Discover'd in the end, till now conceal'd.

SAMS. So let her go, God sent her to debase me,
 And aggravate my folly, who committed 1000
 To such a viper his most sacred trust
 Of secrecy, my safety, and my life. [power,

CHOR. Yet beauty, though injurious, hath strange
 After offense returning, to regain
 Love once possess'd, nor can be easily 1005
 Repuls'd, without much inward passion felt

And

995. *At this who ever envies or repines,
 I leave him to his lot, and like my own.]*
 Teucer to the Chorus in Sophocles's Ajax
 ver. 1060.

Ὅτῳ δὲ μὴ τὰς εἰν ἐν γνῶμῃ φίλα,
 Κεῖν τ' ἐκεῖνα στεργέτω, καγὼ τὰς.

Cui autem hæc non sunt cordi,
 Illeque sua amet, et ego mea. Calton.

1003. *Yet beauty, though injurious, hath
 strange power, &c]* This truth Milton
 has finely exemplified in Adam forgiving Eve,

and he had full experience of it in his own
 case, as the reader may see in the note upon
 Paradise Lost, X. 940. for I would not repeat
 it here.

1008. *Love-quarrels oft in pleasing concord
 end,]* Terence Andria III. III. 23.

Amantium iræ, amoris integratio est.

1010. *It is not virtue &c]* However just
 the observation may be, that Milton in his Pa-
 radise Lost seems to court the favor of the fe-
 male

And secret sting of amorous remorse.

SAMS. Love-quarrels oft in pleasing concord end,
Not wedlock-treachery indang'ring life.

CHOR. It is not virtue, wisdom, valor, wit, 1010
Strength, comeliness of shape, or amplest merit
That woman's love can win or long inherit;
But what it is, hard is to say,
Harder to hit,

(Which way soever men refer it) 1015
Much like thy riddle, Samson, in one day
Or sev'n, though one should musing sit.

If any of these or all, the Timnian bride
Had not so soon preferr'd
Thy paranymp, worthless to thee compar'd, 1020
Successor in thy bed,

Nor

male sex, it is very certain, that he did not carry the same complaisance into this performance. What the Chorus here says outgoes the very bitterest satire of Euripides who was called the Woman-hater. It may be said indeed in excuse, that the occasion was very provoking, and that these reproaches are rather to be look'd upon, as a sudden start of resentment, than cool and sober reasoning. *Thyer.* These reflections are the more severe, as they are not spoken by Samson, who might be supposed to utter them out of pique and resent-

ment, but are deliver'd by the Chorus as serious and important truths. But by all accounts Milton himself had suffer'd some uneasiness through the temper and behaviour of two of his wives; and no wonder therefore that upon so tempting an occasion as this he indulges his spleen a little, depreciates the qualifications of the women, and asserts the superiority of the men, and to give these sentiments the greater weight puts them into the mouth of the Chorus.

1020. *Thy paranymp,*] Brideman. *But Samson's*

Nor both so loosely disally'd
 Their nuptials, nor this last so treacherously
 Had thorn the fatal harvest of thy head.
 Is it for that such outward ornament 1025
 Was lavish'd on their sex, that inward gifts
 Were left for haste unfinish'd, judgment scant,
 Capacity not rais'd to apprehend
 Or value what is best
 In choice, but ofttest to affect the wrong? 1030
 Or was too much of self-love mix'd,
 Of constancy no root infix'd,
 That either they love nothing, or not long?

Whate'er it be, to wisest men and best
 Seeming at first all heav'nly under virgin veil, 1035
 Soft, modest, meek, demure,
 Once join'd, the contrary she proves, a thorn
 Intestin,

*Samson's wife was given to his companion, whom
 he had used as his friend. Judg. XIV. 20.*

Richardson.

1034. — to wisest men and best] Read to
 the wisest man. See the following expressions
 — in his way — draws him awry.

Meadowcourt.

We have such a change of the number in the
 Paradise Lost IX. 1183.

— in women overtrusting

Lets her will rule; restraint she will not
 brook,

And left to herself, &c :

and we justified it there by a similar instance
 from Terence.

1038. — far within defensive arms

A cleaving mischief,] The words a cleaving
 mischief

Intestin, far within defensive arms
 A cleaving mischief, in his way to virtue
 Adverse and turbulent, or by her charms 1040
 Draws him awry inflav'd
 With dotage, and his sense deprav'd
 To folly' and shameful deeds which ruin ends.
 What pilot so expert but needs must wreck
 Imbark'd with such a steers-mate at the helm? 1045

Favor'd of Heav'n who finds
 One virtuous rarely found,
 That in domestic good combines:
 Happy that house! his way to peace is smooth:
 But virtue which breaks through all opposition, 1050
 And all temptation can remove,
 Most shines and most is acceptable above.

Therefore God's universal law

Gave

mischief allude to the poison'd shirt sent to Hercules by his wife Deianira. *Meadowcourt.*

1046. *Favor'd of Heav'n who finds &c]* If Milton like Solomon and the Son of Sirach satirizes the women in general, like them too he commends the virtuous and good, and esteems a good wife a blessing from the Lord. Prov. XVIII. 22. *Who so findeth a wife, findeth a good thing, and obtaineth favor of the Lord.*

XIX. 14. *A prudent wife is from the Lord.* Ecclus. XXVI. 1, 2. *Blessed is the man that hath a virtuous wife, for the number of his days shall be double. A virtuous woman rejoiceth her husband, and he shall fulfil the years of his life in peace. &c.* This is much better than condemning all without distinction, as Juvenal and Boileau have done, the former in his sixth, and the latter in his tenth satir.

1061. *But*

Gave to the man despotic power
 Over his female in due awe, 1055
 Nor from that right to part an hour,
 Smile she or lour:
 So shall he least confusion draw
 On his whole life, not sway'd
 By female usurpation, or dismay'd. 1060

But had we best retire, I see a storm?

SAM S. Fair days have oft contracted wind and rain.

CHOR. But this another kind of tempest brings.

SAM S. Be less abstruse, my riddling days are past.

CHOR. Look now for no enchanting voice, nor fear
 The bait of honied words; a rougher tongue 1066
 Draws hitherward, I know him by his stride,
 The giant Harapha of Gath, his look
 Haughty as is his pile high-built and proud.

Comes

1061. *But had we best retire &c*] Read
But we had best retire —
 or
But had n't we best retire — Sympson.
 1075. *His fraught*] For *fraught* read *fraight*.
 Meadowcourt.
 1079. *Men call me Harapha, &c*] This cha-

rafter is fictitious, but is properly introduced
 by the poet, and not without some foundation
 in Scripture. *Arapha* or rather *Rapha* (says
 Calmet) was father of the giants of *Rephaim*.
 The word *Rapha* may likewise signify simply
 a giant. *Of stock renown'd as Og*, for Og the
 king of Bashan was of the race of the *Re-*
phaim, whose bed was nine cubits long, and
 four

Comes he in peace? what wind hath blown him hither
 I less conjecture than when first I saw 1071
 The sumptuous Dalila floting this way:
 His habit carries peace, his brow defiance.

SAMS. Or peace or not, alike to me he comes.

CHOR. His fraught we soon shall know, he now arrives.

HAR. I come not, Samson, to condole thy chance, 1076
 As these perhaps, yet wish it had not been,
 Though for no friendly' intent. I am of Gath,
 Men call me Harapha, of stock renown'd
 As Og or Anak and the Emims old 1080
 That Kiriathaim held, thou know'st me now
 If thou at all art known. Much I have heard
 Of thy prodigious might and feats perform'd
 Incredible to me, in this displeas'd,
 That I was never present on the place 1085

Of

four broad. Deut. III. 11. Or *Anak*, the father of the *Anakims*, and the *Emims* old, Deut. II. 10, 11. a people great, and many, and tall as the *Anakims*; which also were accounted giants or *Rephaim*, as the *Anakims*, but the *Moabites* call them *Emims*. That *Kiriathaim* held, for Gen. XIV. 5. *Chedorlaomer*, and the kings that were with him, smote the *Re-*

phaim in *Ashteroth Karnaim*, and the *Zuzims* in *Ham*, and the *Emims* in *Shaveh Kiriathaim*, or the plain of *Kiriathaim*.

1081. — thou know'st me now

If thou at all art known.] He is made to speak in the spirit and almost in the language of Satan. Paradise Lost IV. 830.

Not to know me argues yourselves unknown.

M m

1093. Gyves]

Of those encounters, where we might have try'd
 Each other's force in camp or lifted field:
 And now am come to see of whom such noise
 Hath walk'd about, and each limb to survey,
 If thy appearance answer loud report. 1090

SAMS. The way to know were not to see but taste.

HAR. Dost thou already single me? I thought
 Gyves and the mill had tam'd thee. O that fortune
 Had brought me to the field, where thou art fam'd
 To have wrought such wonders with an asses jaw; 1095
 I should have forc'd thee soon with other arms,
 Or left thy carcass where the ass lay thrown:
 So had the glory of prowess been recover'd
 To Palestine, won by a Philistine 1099
 From the unforeskin'd race, of whom thou bear'st
 The highest name for valiant acts; that honor
 Certain to have won by mortal duel from thee,
 I lose, prevented by thy eyes put out.

SAMS.

1093. *Gyves*] Chains, fetters. *Cymbeline*.
 Act 5. Sc. 3.

— Must I repent?

I cannot do it better than in *gyves*.

Romeo and Juliet. Act 2. Sc. 2. Juliet to
Romeo.

'Tis almost morning. I would have thee
 gone,

And yet no farther than a wanton's bird,
 That lets it hop a little from her hand,
 Like a poor prisoner in his twisted *gyves*,
 And with a silk thred plucks it back again,
 So

SAMS. Boast not of what thou wouldst have done,
but do 1104

What then thou wouldst, thou see'st it in thy hand.

HAR. To combat with a blind man I disdain,
And thou hast need much washing to be touch'd.

SAMS. Such usage as your honorable lords
Afford me' assassinated and betray'd,

Who durst not with their whole united powers 1110
In fight withstand me single and unarm'd,

Nor in the house with chamber ambushes
Close-banded durst attack me, no not sleeping,

Till they had hir'd a woman with their gold
Breaking her marriage faith to circumvent me. 1115

Therefore without feign'd shifts let be assign'd
Some narrow place inclos'd, where fight may give thee,

Or rather flight, no great advantage on me;
Then put on all thy gorgeous arms, thy helmet

And brigandine of brass, thy broad habergeon, 1120
Vant-

So loving jealous of his liberty.

Fairfax. Cant. 5. St. 42.

These hands were made to shake sharp spears
and swords,

Not to be ty'd in gyves and twisted cords.

1120. *And brigandine of brass, &c]* Brigandine, a coat of mail. Jer. XLVI. 4. — *furbish the spears, and put on the brigandines.* LI. 3. *Against him that bendeth, let the archer bend his bow, and against him that listeth himself up in his brigandine.* Habergeon, a coat of mail for the

Vant-brass and greves, and gauntlet, add thy spear,
 A weaver's beam, and sev'n-times-folded shield,
 I only with an oaken-staff will meet thee,
 And raise such outcries on thy clatter'd iron, 1124
 Which long shall not withhold me from thy head,
 That in a little time while breath remains thee,
 Thou oft shalt wish thyself at Gath to boast
 Again in safety what thou wouldst have done
 To Samson, but shalt never see Gath more.

HAR. Thou durst not thus disparage glorious arms,
 Which greatest heroes have in battel worn, 1131
 Their ornament and safety, had not spells
 And black enchantments, some magician's art,
 Arm'd

the neck and shoulders. Job XLI. 26. *The sword of him that layeth at him cannot hold, the spear, the dart, nor the habergeon.* Spenser Faery Queen. B. 2. Cant. 6. St. 29.

Their mighty strokes their *habergeons* dis-
 mail'd,

And naked made each others manly spalles.

Spalles that is shoulders. Fairfax Cant 1. St. 72.

Some shirts of mail, some coats of plate
 put on,

— and some a *habergeon*.

Vant-brass or *Vantbrace*, avant-bras, armour

for the arms. Troilus and Cressida. Act. 1. Sc. 6. Nestor speaks.

I'll hide my silver beard in a gold beaver,
 And in my *vantbrace* put this wither'd brawn.

Fairfax. Cant. 20. St. 139.

His left arm wounded had the knight of
 France,

His shield was pierc'd, his *vantbrace* cleft
 and split.

Greves, armour for the legs. 1 Sam. XVII. 6.
And he had greves of brass upon his legs. *Gaunt-*
let, an iron glove. 2 Henry IV. Act. 1. Sc. 3.
 old Northumberland speaks.

— Hence

Arm'd thee or charm'd thee strong, which thou from
 Feign'dst at thy birth was giv'n thee in thy hair, [Heaven
 Where strength can least abide, though all thy hairs 1136
 Were bristles rang'd like those that ridge the back
 Of chaf'd wild boars, or ruffled porcupines.

SAMs. I know no spells, use no forbidden arts;
 My trust is in the living God, who gave me 1140
 At my nativity this strength, diffus'd
 No less through all my sinews, joints and bones,
 Than thine, while I preserv'd these locks unshorn,
 The pledge of my unviolated vow.
 For proof hereof, if Dagon be thy God, 1145
 Go to his temple, invoke his aid

With

— Hence therefore, thou nice crutch;
 A scaly gauntlet now with joints of steel
 Must glove this hand.

1121. — *add thy spear, &c]* This is Milton's own reading: the other editions have *and thy spear*, which is not so proper, for it cannot well be said in construction, *put on thy spear*. *A weaver's beam*, as Goliath's was, 1 Sam. XVII. 7. *And the staff of his spear was like a weaver's beam*. and his brother's, 2 Sam. XXI. 19. *the staff of whose spear was like a weaver's beam*. And *sev'n-times folded shield*, as was Ajax's, *clypei dominus septemplex* Ajax, Ovid. Met. XIII. 2.

1132. — *had not spells &c]* This is natural enough in the mouth of Harapha, and no ways inconsistent with the manners of the age in which this scene is laid, since we are informed in Scripture that they were at that time much addicted to magical superstition. But yet it is very probable, that Milton adopted this notion from the Italian Epics, who are very full of enchanted arms, and sometimes represent their heroes invulnerable by this art. So Ariosto's Orlando is described.

Thyer.

1138. — *or ruffled Porcupines.]* Who can doubt that Milton here had Shakespear in mind? Hamlet Act 1. Sc. 8.

And

With folemnest devotion, spread before him
 How highly it concerns his glory now
 To frustrate and dissolve these magic spells,
 Which I to be the power of Israel's God 1150
 Avow, and challenge Dagon to the test,
 Offering to combat thee his champion bold,
 With th' utmost of his Godhead seconded:
 Then thou shalt see, or rather to thy sorrow
 Soon feel, whose God is strongest, thine or mine. 1155

HAR. Presume not on thy God, whate'er he be,
 Thee he regards not, owns not, hath cut off
 Quite from his people, and deliver'd up
 Into thy enemies hand, permitted them
 To put out both thine eyes, and fetter'd send thee 1160
 Into the common prison, there to grind
 Among the slaves and asses thy comrades,
 As good for nothing else, no better service
 With those thy boist'rous locks, no worthy match
 For valor to assail, nor by the sword 1165
 Of

And each particular hair to stand on end,
 Like quills upon the fretful porcupine.

cent upon the last syllable as in 1 Henry IV.
 Act 4. Sc. 2.

1162. — thy comrades,] With the ac-

And

Of noble warrior, so to stain his honor,
But by the barber's razor best subdued.

SAMS. All these indignities, for such they are
From thine, these evils I deserve and more,
Acknowledge them from God inflicted on me 1170
Justly, yet despair not of his final pardon
Whose ear is ever open, and his eye
Gracious to re-admit the suppliant;
In confidence whereof I once again
Defy thee to the trial of mortal fight, 1175
By combat to decide whose God is God,
Thine or whom I with Israel's sons adore.

HAR. Fair honor that thou dost thy God, in trusting
He will accept thee to defend his cause, 1179
A Murderer, a Revolter, and a Robber.

SAMS. Tongue-doughty Giant, how dost thou prove [me these?

HAR. Is not thy nation subject to our lords?
Their magistrates confess'd it, when they took thee
As a league-breaker and deliver'd bound

Into

And his *comrades*, that cast the world aside
And bid it pass.

liant. See Skinner. *Σεκουσμεν*. Æschylus.
Septem contra Thebas. 617. Richardson.

1181. *Tongue-doughty*] *Doughty* that is va-

1222. *Who*

Into our hands: for hadst thou not committed 1185
 Notorious murder on those thirty men
 At Ascalon, who never did thee harm,
 Then like a robber stripp'dst them of their robes?
 The Philistines, when thou hadst broke the league,
 Went up with armed pow'rs thee only seeking, 1190
 To others did no violence nor spoil.

SAMS. Among the daughters of the Philistines
 I chose a wife, which argued me no foe;
 And in your city held my nuptial feast:
 But your ill-meaning politician lords, 1195
 Under pretence of bridal friends and guests,
 Appointed to await me thirty spies,
 Who threatening cruel death constrain'd the bride
 To wring from me and tell to them my secret,
 That solv'd the riddle which I had propos'd. 1200
 When I perceiv'd all set on enmity,
 As on my enemies, wherever chanc'd,
 I us'd hostility, and took their spoil

To

1222. *Who now defies thee thrice*] This the challenge and to sound the trumpet
 was the custom and the law of arms to give *thrice*. In allusion to the same practice
 Edgar

To pay my underminers in their coin.
 My nation was subjected to your lords. 1205
 It was the force of conquest; force with force
 Is well ejected when the conquer'd can.
 But I a private person, whom my country
 As a league-breaker gave up bound, presum'd
 Single rebellion and did hostile acts. 1210
 I was no private but a person rais'd
 With strength sufficient and command from Heaven
 To free my country; if their servile minds
 Me their deliverer sent would not receive,
 But to their masters gave me up for nought, 1215
 Th' unworthier they; whence to this day they serve.
 I was to do my part from Heav'n assign'd,
 And had perform'd it, if my known offense
 Had not disabled me, not all your force:
 These shifts refuted, answer thy appellant 1220
 Though by his blindness maim'd for high attempts,
 Who now defies thee thrice to single fight,

As

Edgar appears to fight with the Bastard *by the third sound of the trumpet*, Lear. Act 5. Sc. 7.

As a petty enterprize of small enforce.

HAR. With thee a man condemn'd, a slave inroll'd,
Due by the law to capital punishment? 1225

To fight with thee no man of arms will deign.

SAMS. Cam'st thou for this, vain boaster, to survey me,
To descant on my strength, and give thy verdict?
Come nearer, part not hence so slight inform'd;
But take good heed my hand survey not thee. 1230

HAR. O Baal-zebub! can my ears unus'd
Hear these dishonors, and not render death?

SAMS. No man withholds thee, nothing from thy hand
Fear I incurable; bring up thy van,
My heels are fetter'd, but my fist is free. 1235

HAR. This insolence other kind of answer fits.

SAMS. Go baffled coward, lest I run upon thee,
Though in these chains, bulk without spirit vast,
And with one buffet lay thy structure low,
Or swing thee in the air, then dash thee down 1240
To th' hazard of thy brains and shatter'd sides.

HAR.

1231. O *Baal-zebub*!] He is properly
made to invoke *Baal-zebub*, as afterwards to
swear by *Astaroth*, that is the deities of the
Philistines and neighb'ring nations, of whom

we have said something in the notes on the Pa-
radise Lost, and the learned reader may see
more in Selden.

1248. *Though fame divulge him &c.*] So it
plainly

HAR. By Astaroth ere long thou shalt lament
These braveries in irons loaden on thee.

CHOR. His giantship is gone somewhat crest-fall'n,
Stalking with less unconscionable strides, 1245
And lower looks, but in a fultry chafe.

SAMS. I dread him not, nor all his giant-brood,
Though fame divulge him father of five sons,
All of gigantic size, Goliah chief.

CHOR. He will directly to the lords, I fear, 1250
And with malicious counsel stir them up
Some way or other yet further to afflict thee.

SAMS. He must allege some cause, and offer'd fight
Will not dare mention, lest a question rise
Whether he durst accept the' offer or not, 1255
And that he durst not plain enough appear'd.
Much more affliction than already felt
They cannot well impose, nor I sustain;
If they intend advantage of my labors,
The work of many hands, which earns my keeping 1260
With

plainly should be as Milton himself corrected it, and not *divulg'd* as it is in all the editions. *Father of five sons &c.* The story of Goliah of Gath is very well known; and the

other four are mention'd 2 Sam. XXI. 15--22. *These four were born to the giant or to Harapha in Gath, and fell by the hand of David, and by the hand of his servants.*

With no small profit daily to my owners.
But come what will, my deadliest foe will prove
My speediest friend, by death to rid me hence,
The worst that he can give, to me the best.
Yet so it may fall out, because their end 1265
Is hate, not help to me, it may with mine
Draw their own ruin who attempt the deed.

CHOR. Oh how comely it is, and how reviving
To the spirits of just men long oppress'd!
When God into the hands of their deliverer 1270
Puts invincible might
To quell the mighty of the earth, th' oppressor,
The brute and boist'rous force of violent men
Hardy and industrious to support
Tyrannic pow'r, but raging to pursue 1275
The righteous and all such as honor truth;
He all their ammunition
And feats of war defeats
With plain heroic magnitude of mind
And celestial vigor arm'd, 1280
Their armories and magazines contemns,

Renders

Renders them useles, while;
With winged expedition
Swift as the lightning glance he executes
His errand on the wicked, who surpris'd 1285
Lose their defense distracted and amaz'd.

But patience is more oft the exercise
Of saints, the trial of their fortitude,
Making them each his own deliverer,
And victor over all 1290
That tyranny or fortune can inflict.
Either of these is in thy lot,
Samson, with might indued
Above the sons of men; but fight bereav'd
May chance to number thee with those 1295
Whom patience finally must crown.

This idol's day hath been to thee no day of rest,
Laboring thy mind
More than the working day thy hands.
And yet perhaps more trouble is behind, 1300
For I descry this way
Some other tending, in his hand

A scepter or quaint staff he bears,
 Comes on amain, speed in his look.
 By his habit I discern him now 1305
 A public Officer, and now at hand.
 His message will be short and voluble.

OFF. Hebrews, the pris'ner Samson here I seek.

CHOR. His manacles remark him, there he sits.

OFF. Samson, to thee our lords thus bid me say;
 This day to Dagon is a solemn feast, 1311
 With sacrifices, triumph, pomp, and games;
 Thy strength they know surpassing human rate,
 And now some public proof thereof require
 To honor this great feast, and great assembly; 1315
 Rise therefore with all speed and come along,
 Where I will see thee hearten'd and fresh clad
 To' appear as fits before th'illustrious lords.

[them,
 SAMs. Thou know'st I am an Hebrew, therefore tell
 Our Law forbids at their religious rites 1320
 My presence; for that cause I cannot come.

OFF.

1309. — *remark him,*] Distinguish him,
 point him out. *Richardson.*

1313. — *surpassing human rate,*] In the first
 edition it was printed *race*, but in the table of

Errata we are desired to read *rate*. No wonder the
 first reading is followed in all the editions, when
 it is sense; for it would have been followed in
 all probability, though it had made nonsense.

1325. — *mum-*

OFF. This answer, be assur'd, will not content them.

SAMS. Have they not sword-players, and every sort
Of gymnastic artists, wrestlers, riders, runners,
Juglers and dancers, antics, mummers, mimics, 1325
But they must pick me out with shackles tir'd,
And over-labor'd at their public mill,
To make them sport with blind activity?
Do they not seek occasion of new quarrels
On my refusal to distress me more, 1330
Or make a game of my calamities?
Return the way thou cam'st, I will not come.

OFF. Regard thyself, this will offend them highly.

SAMS. Myself? my conscience and internal peace.
Can they think me so broken, so debas'd 1335
With corporal servitude, that my mind ever
Will condescend to such absurd commands?
Although their drudge, to be their fool or jester,
And in my midst of sorrow and heart-grief
To show them feats, and play before their God, 1340
The

1325. — *mummers, mimics*,] It was printed *mummers, mimirs*; *mummers* are maskers according to Junius, Skinner, and the other etymologists; but what are *mimirs*? The

table of Errata to the first edition hath set us right, instructing us to read *mimics*, but not one of the editions have followed it.

1347. Perhaps

The worst of all indignities, yet on me
Join'd with extreme contempt? I will not come.

OFF. My message was impos'd on me with speed,
Brooks no delay: is this thy resolution? 1344

SAMS. So take it with what speed thy message needs.

OFF. I am sorry what this stoutness will produce.

SAMS. Perhaps thou shalt have cause to sorrow' indeed.

CHOR. Consider, Samson; matters now are strain'd
Up to the highth, whether to hold or break;
He's gone, and who knows how he may report 1350
Thy words by adding fuel to the flame?

Expect another message more imperious,
More lordly thund'ring than thou well wilt bear.

SAMS. Shall I abuse this consecrated gift
Of strength, again returning with my hair 1355
After my great transgression, so requite
Favor renew'd, and add a greater sin
By prostituting holy things to idols;
A Nazarite in place abominable

Vaunting

1347. *Perhaps thou shalt have cause to sorrow indeed.*] Here the catastrophe is anticipated, as before ver. 1266.

— it may with mine

Draw their own ruin who attempt the deed.
And such anticipations are usual with the best dramatic writers, who knowing their own plan open it by degrees, and drop such hints
as

Vaunting my strength in honor to their Dagon? 1360
Besides how vile, contemptible, ridiculous,
What act more execrably unclean, profane?

CHOR. Yet with this strength thou serv'st the Philistines,
Idolatrous, uncircumcis'd, unclean.

SAMS. Not in their idol-worship, but by labor 1365
Honest and lawful to deserve my food
Of those who have me in their civil power. [not.

CHOR. Where the heart joins not, outward acts defile

SAMS. Where outward force constrains, the sen-
tence holds.

But who constrains me to the temple' of Dagon, 1370
Not dragging? the Philistian lords command.

Commands are no constraints. If I obey them,
I do it freely, vent'ring to displease

God for the fear of Man, and Man prefer,
Set God behind: which in his jealousy 1375

Shall never, unrepented, find forgiveness.

Yet that he may dispense with me or thee

Present

as cannot be perfectly comprehended, till they
are fully explain'd by the event. The speaker
himself can only be supposed to have some
general meaning, and not a distinct conception

of all the particulars, somewhat like the high-
priest in the Gospel, who prophesied without
his knowing it.

1377. *Yet that he may dispense &c*] Milton
O O here

Present in temples at idolatrous rites
For some important cause, thou need'st not doubt. 1379

CHOR. How thou wilt here come off surmounts my

SAMS. Be of good courage, I begin to feel [reach.

Some rousing motions in me which dispose

To something extraordinary my thoughts.

I with this messenger will go along,

Nothing to do, be sure, that may dishonor 1385

Our Law, or stain my vow of Nazarite.

If there be ought of presage in the mind,

This day will be remarkable in my life

By some great act, or of my days the last. 1389

CHOR. In time thou hast resolv'd, the man returns.

OFF. Samson, this second message from our lords
To thee I am bid say. Art thou our slave,

Our captive, at the public mill our drudge,

And dar'st thou at our sending and command

Dispute

here probably had in view the story of Naaman the Syrian's begging a dispensation of this sort from Elisha, which he seemingly grants him. See 2 Kings V. 18, 19. *Thyer.*

1384. *I with this messenger will go along,*]
With what messenger? It was not expressly said before that the messenger was coming; it

was implied indeed in what the Chorus had said,

How thou wilt here come off surmounts my reach :

and this might very well be understood by a man, who could see the messenger coming as well

Dispute thy coming? come without delay; 1395

Or we shall find such engines to assail

And hamper thee, as thou shalt come of force,

Though thou wert firmlier fasten'd than a rock.

SAMS. I could be well content to try their art,

Which to no few of them would prove pernicious. 1400

Yet knowing their advantages too many,

Because they shall not trail me through their streets

Like a wild beast, I am content to go.

Masters commands come with a pow'r resistless

To such as owe them absolute subjection; 1405

And for a life who will not change his purpose?

(So mutable are all the ways of men)

Yet this be sure, in nothing to comply

Scandalous or forbidden in our Law.

OFF. I praise thy resolution: doff these links: 1410,

By this compliance thou wilt win the lords

To

well as the Chorus, but seems hardly a sufficient intimation to a blind man, unless we suppose him to know that the messenger was coming by the same impulse that he felt rousing him to something extraordinary.

1404. *Master's commands &c.*] This was a

feint, but it had betray'd itself had it not been cover'd by ver. 1408.

Yet this be sure &c.

Warburton.

1410. *I praise thy resolution:*] That is of going, not what he said last.

Richardson.

O o 2

1463. *That*

To favor, and perhaps to set thee free.

SAMS. Brethren farewell; your company along
 I will not wish, lest it perhaps offend them
 To see me girt with friends; and how the sight 1415
 Of me as of a common enemy,
 So dreaded once, may now exasperate them
 I know not: lords are lordliest in their wine;
 And the well-feasted priest then soonest fir'd
 With zeal, if ought religion seem concern'd; 1420
 No less the people on their holy-days
 Impetuous, insolent, unquenchable:
 Happen what may, of me expect to hear
 Nothing dishonorable, impure, unworthy
 Our God, our Law, my Nation, or myself, 1425
 The last of me or no I cannot warrant.

CHOR. Go, and the Holy One
 Of Israel be thy guide
 To what may serve his glory best, and spread his name
 Great among the Heathen round; 1430
 Send thee the Angel of thy birth, to stand
 Fast by thy side, who from thy father's field
 Rode

Rode up in flames after his message told
 Of thy conception, and be now a shield
 Of fire; that Spirit that first rush'd on thee 1435
 In the camp of Dan
 Be efficacious in thee now at need.

For never was from Heav'n imparted
 Measure of strength so great to mortal feed,
 As in thy wondrous actions hath been seen. 1440

But wherefore comes old Manoah in such haste
 With youthful steps? much livelier than ere while
 He seems: supposing here to find his son,
 Or of him bringing to us some glad news? [hither

MAN. Peace with you, Brethren; my inducement
 Was not at present here to find my son, 1446
 By order of the lords new parted hence
 To come and play before them at their feast.

I heard all as I came, the city rings,
 And numbers thither flock, I had no will, 1450
 Left I should see him forc'd to things unseemly.

But that which mov'd my coming now, was chiefly
 To give ye part with me what hope I have

With

With good success to work his liberty. 1454

CHOR. That hope would much rejoice us to partake
With thee; say, reverend Sire, we thirst to hear.

MAN. I have attempted one by one the lords
Either at home, or through the high street passing,
With supplication prone and father's tears,
T'accept of ransom for my son their pris'ner. 1460

Some much averse I found and wondrous harsh,
Contemptuous, proud, set on revenge and spite;
That part most reverenc'd Dagon and his priests:
Others more moderate seeming, but their aim
Private reward, for which both God and State 1465

They easily would set to sale: a third
More generous far and civil, who confess'd
They had enough reveng'd, having reduc'd
Their foe to misery beneath their fears,
The rest was magnanimity to remit, 1470

If some convenient ransom were propos'd.
What noise or shout was that? it tore the sky.

CHOR.

1463. *That part most reverenc'd Dagon and his priests:]* Milton, I doubt not, in this place indulges that inveterate spleen, which he always had against public and establish'd religion. He might also perhaps in this description of Manoah's application for Samson's deliverance glance at his own case after the Restoration. *Thyer.*

1490. *It*

CHOR. Doubtless the people shouting to behold
 Their once great dread, captive, and blind before them,
 Or at some proof of strength before them shown. 1475

MAN. His ransome, if my whole inheritance
 May compass it, shall willingly be paid
 And number'd down: much rather I shall choose
 To live the poorest in my tribe, than richest,
 And he in that calamitous prison left. 1480

No, I am fix'd not to part hence without him.
 For his redemption all my patrimony,
 If need be, I am ready to forgo
 And quit: not wanting him, I shall want nothing.

CHOR. Fathers are wont to lay up for their sons,
 Thou for thy son art bent to lay out all; 1486
 Sons wont to nurse their parents in old age,
 Thou in old age car'st how to nurse thy son
 Made older than thy age through eye-sight lost.

MAN. It shall be my delight to tend his eyes, 1490
 And view him sitting in the house, ennobled

With

1490. *It shall be my delight &c*] The character of a fond parent is extremely well supported in the person of Manoah quite through the whole performance; but there is in my opinion something particularly natural and moving in this speech. The circumstance of the old man's feeding and soothing his fancy with the thoughts of tending his son and contemplating

With all those high exploits by him achiev'd,
 And on his shoulders waving down those locks,
 That of a nation arm'd the strength contain'd:
 And I persuade me God had not permitted 1495
 His strength again to grow up with his hair
 Garrison'd round about him like a camp
 Of faithful soldiery, were not his purpose
 To use him further yet in some great service,
 Not to sit idle with so great a gift 1500
 Useless, and thence ridiculous about him.
 And since his strength with eye-sight was not lost,
 God will restore him eye-sight to his strength.

CHOR. Thy hopes are not ill founded nor seem vain
 Of his delivery, and thy joy thereon 1505
 Conceiv'd,

templating him ennobled with so many famous exploits is vastly expressive of the doating fondness of an old father. Nor is the poet less to be admir'd for his making Manoah under the influence of this pleasing imagination go on still further, and flatter himself even with the hopes of God's restoring his eyes again. Hope as naturally arises in the mind in such a situation, as doubts and fears do when it is overclouded with gloominess and melancholy. *Thyer.*

1504. *Thy hopes are not ill founded nor seem vain*

Of his delivery,] This is very proper and becoming the gravity of the Chorus, as much as to intimate that his other hopes were fond and extravagant. And the art of the poet cannot be sufficiently admired in raising the hopes and expectations of his persons to the highest pitch just before the dreadful catastrophe. How great and how sudden is the change from good to bad! The one renders the other more striking and affecting.

1508. — *and — O what noise! &c.]* It must be very pleasing to the reader to observe with what

Conceiv'd, agreeable to a father's love,
In both which we, as next, participate.

MAN. I know your friendly minds and--O what noise!
Mercy of Heav'n, what hideous noise was that!
Horribly loud, unlike the former shout. 1510

CHOR. Noise call you it or universal groan,
As if the whole inhabitation perish'd!
Blood, death, and deathful deeds are in that noise,
Ruin, destruction at the utmost point.

MAN. Of ruin indeed methought I heard the noise:
Oh it continues, they have slain my son. 1516

CHOR. Thy son is rather slaying them, that outcry
From slaughter of one foe could not ascend.

MAN. Some dismal accident it needs must be;
What

what art and judgment Milton prepares him for the relation of the catastrophe of this tragedy. This abrupt start of Manoah upon hearing the hideous noise, and the description of it by the Chorus in their answer, in terms so full of dread and terror, naturally fill the mind with a presaging horror proper for the occasion. This is still kept up by their suspense and reasoning about it, and at last raised to a proper pitch by the frightened and distracted manner of the Messenger's coming in, and his hesitation and backwardness in

telling what had happen'd. What gives it the greater strength and beauty is the sudden transition from that soothing and flattering prospect with which Manoah was entertaining his thoughts to a scene so totally opposit.

Tbyer.

1512. — *inhabitation*] Οικισμὲν.

Richardson.

1514. — *at the utmost point.*] Al ultimo
segno. *Richardson.*

P p

1529. — *be*

What shall we do, stay here or run and see? 1520

CHOR. Best keep together here, lest running thither
We unawares run into danger's mouth.

This evil on the Philistines is fall'n;
From whom could else a general cry be heard?

The sufferers then will scarce molest us here, 1525
From other hands we need not much to fear.

What if his eye-sight (for to Israel's God
Nothing is hard) by miracle restor'd,

He now be dealing dole among his foes,
And over heaps of slaughter'd walk his way? 1530

MAN. That were a joy presumptuous to be thought.

CHOR. Yet God hath wrought things as incredible
For his people of old; what hinders now?

MAN.

1529. — *be dealing dole*] Distributing his gifts and portions among his enemies, from a Saxon word says Skinner, but Mr. Upton in his Remarks upon Ben. Johnson's three plays p. 31. derives the word *dole* from the Greek *απο τῆ διελειν*, distribuere. By the way we may observe, that the Chorus here entertains the same pleasing hope of Samson's *eye-sight* being *by miracle restor'd*, which he had before tacitly reproved in Manoah, and Manoah who had before encourag'd the same hope in him-

self, now desponds and reckons it *presumptuous* in another. Such changes of our thoughts are natural and common, especially in any change of our situation and circumstances. Fear and hope usually succeed each other like ague and fever. And it was not a slight observation of mankind, that could have enabled Milton to have understood and describ'd the human passions so exactly.

1536. *A little stay will bring some notice hither.*
The

MAN. He can I know, but doubt to think he will;
Yet hope would fain subscribe, and tempts belief. 1535
A little stay will bring some notice hither.

CHOR. Of good or bad so great, of bad the sooner;
For evil news rides post, while good news baits.
And to our wish I see one hither speeding,
An Hebrew, as I guess, and of our tribe. 1540

MES. O whither shall I run, or which way fly
The sight of this so horrid spectacle,
Which erst my eyes beheld and yet behold?
For dire imagination still pursues me.
But providence or instinct of nature seems, 1545
Or reason though disturb'd, and scarce consulted,
To' have guided me aright, I know not how,

To

The text of the first edition wants the nine lines preceding this, and the line that follows it: but they are supplied in the Errata. This line in that edition is in the part of the Chorus, as I think it ought to be: and so is the next but one, in that and all the editions; though it seems to belong rather to Manoah. The line between them, which is wanting (as I just now observed) in the text of the first edition, in the Errata and in all the editions since is given to the Chorus, but the poet cer-

tainly intended both them and Manoah a share in it.

CHOR. A little stay will bring some notice
hither
Of good or bad so great. MAN. Of bad the
sooner;
For evil news rides post, while good news baits.
CHOR. And to our wish I see one hither
speeding,
An Hebrew, as I guess, and of our tribe.

Calton.

P p 2

1552. — and

To thee first reverend Manoah, and to these
 My countrymen, whom here I knew remaining,
 As at some distance from the place of horror, 1550
 So in the sad event too much concern'd.

MAN. The accident was loud, and here before thee
 With rueful cry, yet what it was we hear not;
 No preface needs, thou seest we long to know.

MESS. It would burst forth, but I recover breath
 And sense distract, to know well what I utter. 1556

MAN. Tell us the sum, the circumstance defer.

MESS. Gaza yet stands, but all her sons are fall'n,
 All in a moment overwhelm'd and fall'n.

MAN. Sad, but thou know'st to Israelites not saddest
 The desolation of a hostile city. 1561

MESS. Feed on that first, there may in grief be surfeit.
 MAN.

1552. — *and here before thee*] Here again the old error was carefully preserved through all the editions. In the first edition it was printed *and heard before thee*; but we have corrected it, as Milton himself corrected it in the table of Errata, to which correction as well as the rest no regard was paid in any edition, though it improves the sense greatly.

1554. *No preface needs*,] No preface is wanting. *Needs* is a verb neuter here as in *Paradise Lost* X. 80. where see the note.

1556. *And sense distract*,] The word is used likewise as an adjective in Shakespear. *Julius Cæsar* Act 4. Sc. 4.

— With this she fell *distract*,
 And (her attendants absent) swallow'd fire.
Twelfth-Night Act 5. Sc. 5.

They say, poor gentleman! he's much *distract*.

1576. *Abortive as the first-born bloom of spring*
 &c] As Mr. Thyer says, this similitude is to be

MAN. Relate by whom. MESS. By Samson.

MAN. That still lessens
The sorrow, and converts it nigh to joy.

MESS. Ah Manoah, I refrain, too suddenly 1565
To utter what will come at last too soon;
Left evil tidings with too rude irruption
Hitting thy aged ear should pierce too deep.

MAN. Suspense in news is torture, speak them out.

MESS. Take then the worst in brief, Samson is dead.

MAN. The worst indeed, O all my hope's defeated 1571
To free him hence! but death who sets all free
Hath paid his ranfome now and full discharge.
What windy joy this day had I conceiv'd
Hopeful of his delivery, which now proves 1575
Abortive as the first-born bloom of spring

Nipt

be admired for its remarkable justness and propriety: One cannot possibly imagin a more exact and perfect image of the dawning hope which Manoah had conceived from the favorable answer he had met with from some of the Philistian lords, and of its being so suddenly extinguish'd by this return of ill fortune, than that of the early bloom, which the warmth of a few fine days frequently pushes forward in the spring, and then it is cut off by an unexpected return of winterly weather,

As Mr. Warburton observes, this beautiful passage seems to be taken from Shakespear. Henry VIII. Act 3. Sc. 6.

This is the state of man; to day he puts forth
The tender leaves of hopes, to morrow bloms,
And bears his blushing honors thick upon him;
The third day comes a frost, a killing frost;
And when he thinks, good easy man, full
surely

His

Nipt with the lagging rear of winter's frost!
 Yet ere I give the reins to grief, say first,
 How dy'd he; death to life is crown or shame.
 All by him fell thou say'st, by whom fell he, 1580
 What glorious hand gave Samson his death's wound?

MESS. Unwounded of his enemies he fell.

MAN. Wearied with slaughter then or how? explain.

MESS. By his own hands.

MAN. Self-violence? what cause
 Brought him so soon at variance with himself 1585
 Among his foes? MESS. Inevitable cause
 At once both to destroy and be destroy'd;
 The edifice, where all were met to see him,
 Upon their heads and on his own he pull'd.

MAN. O lastly over-strong against thyself! 1590

A

His greatness is a ripening, nips his root;
 And then he falls, as I do. —

Upon which Mr. Warburton remarks, that as spring-frosts are not injurious to the *roots* of fruit-trees, he should imagin the poet wrote *shoot*, that is, the tender *shoot* on which are the young *leaves* and *blossoms*. The comparison, as well as expression of *nips*, is juster too in this reading. Shakespear has the same thought in Love's Labor Lost.

Byron is like an envious sheaping frost
 That bites the first-born infants of the spring.

See Warburton's Shakespear. Vol. 5. p. 413.

1596. *Occasions drew me early &c*] As I observed before, that Milton had with great art excited the reader's attention to this grand event, so here he is no less careful to gratify it by the relation. It is circumstantial, as the importance of it requir'd, but not so as to be tedious or too long to delay our expectation.
 It

A dreadful way thou took'st to thy revenge.
 More than enough we know ; but while things yet
 Are in confusion, give us if thou canst,
 Eye-witness of what first or last was done,
 Relation more particular and distinct. 1595

MESS. Occasions drew me early to this city,
 And as the gates I enter'd with sun-rise,
 The morning trumpets festival proclam'd
 Through each high street: little I had dispatch'd,
 When all abroad was rumor'd that this day 1600
 Samson should be brought forth, to show the people
 Proof of his mighty strength in feats and games ;
 I sorrow'd at his captive state, but minded
 Not to be absent at that spectacle.
 The building was a spacious theatre 1605
 Half-

It would be found difficult, I believe, to retrench one article without making it defective, or to add one which should not appear redundant. The picture of Samson in particular *with head inclin'd and eyes fix'd*, as if he was addressing himself to that God who had given him such a measure of strength, and was summing up all his force and resolution, has a very fine effect upon the imagination. Milton is no less happy in the sublimity of his description of this grand exploit, than judicious

in the choice of the circumstances preceding it. The poetry rises as the subject becomes more interesting, and one may without rant or extravagance say, that the poet seems to exert no less force of genius in describing than Samson does strength of body in executing.

Thyer.

1604. — *absent at that spectacle*] The language would be more correct, if it was *absent from* that spectacle.

1605. *The building was a spacious theatre*
 Half-

Half-round on two main pillars vaulted high,
 With seats where all the lords and each degree
 Of sort, might sit in order to behold;
 The other side was open, where the throng
 On banks and scaffolds under sky might stand; 1610
 I among these aloof obscurely stood.
 The feast and noon grew high, and sacrifice
 Had fill'd their hearts with mirth, high cheer, and wine,
 When to their sports they turn'd. Immediately
 Was Samson as a public servant brought, 1615
 In their state livery clad; before him pipes
 And timbrels, on each side went armed guards,
 Both horse and foot, before him and behind
 Archers, and slingers, cataphracts and spears.
 At sight of him the people with a shout 1620
 Risted the air, clamoring their God with praise,
 Who

Half-round on two main pillars vaulted high,
 &c.] Milton has finely accounted for this
 dreadful catastrophe, and has with great judg-
 ment obviated the common objection. It is
 commonly asked, how so great a building,
 containing so many thousands of people, could
 rest upon two pillars so near placed together:
 and to this it is answered, that instances are
 not wanting of far more large and capacious

buildings than this, that have been supported
 only by one pillar. Particularly, Pliny in the
 15th chapter of the 36th book of his natural
 history, mentions two theatres built by one
 C. Curio, who lived in Julius Cæsar's time;
 each of which was supported only by one pil-
 lar, or pin, or hinge, tho' very many thou-
 sands of people did sit in it together. See
 Poole's Annotations. Mr. Thyer further adds,
 that

Who' had made their dreadful enemy their thrall.
 He patient but undaunted where they led him,
 Came to the place, and what was set before him,
 Which without help of eye might be assay'd, 1625
 To heave, pull, draw, or break, he still perform'd
 All with incredible, stupendious force,
 None daring to appear antagonist.
 At length for intermission sake they led him
 Between the pillars; he his guide requested 1630
 (For so from such as nearer stood we heard)
 As over-tir'd to let him lean a while
 With both his arms on those two massy pillars,
 That to the arched roof gave main support.
 He unsuspecting led him; which when Samson 1635
 Felt in his arms, with head a while inclin'd,
 And eyes fast fix'd he stood, as one who pray'd,
 Or

that Dr. Shaw in his travels observing upon
 the eastern method of building says, that the
 place where they exhibit their diversions at this
 day is an advanc'd cloyster, made in the fa-
 shion of a large penthouse, supported only by
 one or two contiguous pillars in the front, or
 else at the center, and that upon a supposition
 therefore that in the house of Dagon, there

was a cloyster'd structure of this kind, the
 pulling down the front or center pillars only
 which supported it, would be attended with
 the like catastrophe that happen'd to the Phi-
 listines. See Shaw's travels. p. 283.

1619. — *cataphraets*] Men or horses com-
 pletely arm'd, from *καταφρασις* armis munio.

Qq

1649. With

Or some great matter in his mind revolv'd:
 At last with head erect thus cry'd aloud,
 Hitherto, Lords, what your commands impos'd 1640
 I have perform'd, as reason was, obeying,
 Not without wonder or delight beheld:
 Now of my own accord such other trial
 I mean to shew you of my strength, yet greater;
 As with amaze shall strike all who behold. 1645
 This utter'd, straining all his nerves he bow'd,
 As with the force of winds and waters pent,
 When mountains tremble, those two massy pillars
 With horrible convulsion to and fro,
 He tugg'd, he shook, till down they came and drew 1650
 The whole roof after them, with burst of thunder
 Upon the heads of all who sat beneath,
 Lords, ladies, captains, counsellors, or priests,
 Their choice nobility and flow'r, not only
 Of this but each Philistian city round 1655
 Met from all parts to solemnize this feast.

Samson

1649. *With horrible convulsion*] In several editions it is printed *confusion*, but Mr. Thyer, Mr. Symphon, and every body saw that it should be *convulsion*, and so it is in Milton's

own edition. And in the next line it should not be *He tugg'd, he took*, as it is absurdly in some editions, but *He tugg'd, he shook*, as in the first edition: and there are several passages which

Samson with these immix'd, inevitably
 Pull'd down the same destruction on himself;
 The vulgar only scap'd who stood without.

CHOR. O dearly-bought revenge, yet glorious!
 Living or dying thou hast fulfill'd 1661
 The work for which thou wast foretold
 To Israel, and now ly'st victorious
 Among thy slain self-kill'd
 Not willingly, but tangled in the fold 1665
 Of dire necessity, whose law in death conjoin'd
 Thee with thy slaughter'd foes in number more
 Than all thy life had slain before. [sublime,

SEMICHOR. While their hearts were jocond and
 Drunk with idolatry, drunk with wine, 1670
 And fat regorg'd of bulls and goats,
 Chaunting their idol, and preferring
 Before our living Dread who dwells
 In Silo his bright sanctuary:
 Among them he a spirit of phrenzy sent, 1675
 Who

which we have corrected by the help of the
 first edition, without taking notice of them.

1667.

— in number more

[Than all thy life had slain before.] Judges

XVI. 30. So the dead which he slew at his death,
 were more than they which he slew in his life.

1674. In Silo] Where the tabernacle and
 ark were at that time.

Q q 2

1682. So

Who hurt their minds,
 And urg'd them on with mad desire
 To call in haste for their destroyer;
 They only set on sport and play
 Unweetingly importun'd 1680
 Their own destruction to come speedy upon them.
 So fond are mortal men
 Fall'n into wrath divine,
 As their own ruin on themselves t'invite,
 Infensate left, or to sense reprobate, 1685
 And with blindness internal struck.

SEMICHOR. But he though blind of sight,
 Despis'd and thought extinguish'd quite,
 With inward eyes illuminated,

His

1682. *So fond are mortal men &c*] Agreeable to the common maxim, Quos Deus vult perdere dementat prius. Thyer.

1692. *And as an evening dragon came &c*] Mr. Calton says that Milton certainly dictated

And *not* as an evening dragon came.

Samson *did not* set upon them like an evening dragon; *but* darted ruin on their heads like the thunder-bearing eagle. Mr. Sympson to the same purpose proposes to read

And *not* as evening dragon came — *but* as an eagle &c.

Mr. Thyer understands it otherwise, and explains it without any alteration of the text, to which rather I incline. One might produce (says he) authorities enow from the naturalists to show that serpents devour fowls. That of Aldrovandus is sufficient, and serves fully to justify this simile. Speaking of the food of serpents he says, Etenim aves, et potissimum avium pullos in nidis adhuc degentes libenter furantur. Aldrov. de Serp & Drac. L. 1. c. 3. It is common enough among the ancient poets to meet with several similes brought in to illustrate one action, when one cannot be found that

His fiery virtue rous'd 1690
 From under ashes into sudden flame,
 And as an evening dragon came,
 Assailant on the perched roosts,
 And nests in order rang'd
 Of tame villatic fowl; but as an eagle 1695
 His cloudless thunder bolted on their heads.
 So virtue giv'n for lost,
 Depress'd, and overthrown, as seem'd,
 Like that self-begotten bird
 In the Arabian woods imboft, 1700
 That no second knows nor third,
 And lay ere while a holocaust,
 From out her ashy womb now teem'd,

Revives,

that will hold in every circumstance. Milton does the same here, introducing this of the dragon merely in allusion to the order in which the Philistians were placed in the amphitheatre, and the subsequent one of the eagle to express the rapidity of that vengeance which Samson took of his enemies.

1695. — *villatic fowl*;] *Villaticas alites*. Plin. Lib. 23. Sect. 17. *Richardson*.

1695. — *but as an eagle &c*] In the Ajax of Sophocles it is said that his enemies, if they saw him appear, would be terrify'd like birds

at the appearance of the vultur or eagle. ver. 167.

Αλλ' ὅτε γὰρ ἐν &c.

The Greek verses, I think, are faulty, and as I remember, are corrected not amiss by Dawes in his Miscell. Critic. *Fortin*.

1700. — *imboft*,] Conceal'd, cover'd. Spenser Faery Queen. B. 1. Cant. 3. St. 24.

A knight her met in mighty arms *imboft*.

Richardson.

1702. — *a holocaust*,] An entire burnt-offering. Else generally only part of the beast was burnt. *Richardson*.

1706. — *her*

Revives, refluorifhes, then vigorous moft
 When moft unactive deem'd, 1705
 And though her body die, her fame furvives
 A fecular bird ages of lives.

MAN. Come, come, no time for lamentation now,
 Nor much more caufe; Samfon hath quit himfelf
 Like Samfon, and heroically hath finish'd 1710
 A life heroic, on his enemies
 Fully reveng'd, hath left them years of mourning,
 And lamentation to the fons of Caphtor
 Through all Philiftian bounds; to Ifrael
 Honor hath left, and freedom, let but them 1715
 Find courage to lay hold on this occafion;
 To' himfelf and father's houfe eternal fame;
 And which is beft and happieft yet, all this

With

1706.

— her fame furvives

A fecular bird ages of lives.] The conftitution and meaning of the whole period I conceive to be this, Virtue giv'n for loft, like the phoenix confum'd and now teen'd from out her afhy womb, revives, refluorifhes, and though her body die which was the cafe of Samfon, yet her fame furvives a phoenix many ages: for the comma after *furvives* in all the editions fhould be omitted, as Mr. Calton has obferved

as well as myfelf. The phoenix, fays he, liv'd *a thoufand years* according to fome [See Bochart's Hierozoicon. Pars fecunda, p. 817.] and hence it is called here *a fecular bird*. Ergo quoniam ſex diebus cuncta Dei opera perfecta funt; per ſecula ſex, id eſt annorum ſex millia, manere hoc ſtatu mundum neceſſe eſt. Lactantius Div. Inſt. Lib. 7. c. 14. The fame of virtue (the Semichorus faith) *furvives*, outlives this *fecular bird* many ages. The comma, which

is

With God not parted from him, as was fear'd,
But favoring and assisting to the end. 1720

Nothing is here for tears, nothing to wail
Or knock the breast, no weakness, no contempt,
Dispraise, or blame, nothing but well and fair,
And what may quiet us in a death so noble.

Let us go find the body where it lies 1725

Sok'd in his enemies blood, and from the stream
With lavers pure and cleansing herbs wash off
The clotted gore. I with what speed the while

(Gaza is not in plight to say us nay)

Will send for all my kindred, all my friends, 1730

To fetch him hence, and solemnly attend

With silent obsequy and funeral train

Home to his father's house: there will I build him

A

is in all the editions after *survives*, breaks the construction.

1713. — to the sons of Caphtor] Caphtor it should be, and not *Chaptor* as in several editions: and *the sons of Caphtor* are Philistines, originally of the island Caphtor or Crete. The people were called Caphtorim, Cherethim, Ceretim, and afterwards Cretians. A colony of them settled in Palestine, and

there went by the name of Philistim.

Meadowcourt.

1730. *Will send for all my kindred, all my friends, &c]* This is founded upon what the Scripture saith, Judg. XVI. 31. which the poet has finely improv'd. *Then his brethren, and all the house of his father, came down and took him, and brought him up, and buried him between Zorah and Eshtaol in the burying-place of Manoah his father.*

1745. *All*

A monument, and plant it round with shade
 Of laurel ever green, and branching palm, 1735
 With all his trophies hung, and acts inroll'd
 In copious legend, or sweet lyric song.
 Thither shall all the valiant youth resort,
 And from his memory inflame their breasts
 To matchless valor, and adventures high: 1740
 The virgins also shall on feastful days
 Visit his tomb with flow'rs, only bewailing
 His lot unfortunate in nuptial choice,
 From whence captivity and loss of eyes.

CHOR. All is best, though we oft doubt, 1745
 What th' unsearchable dispose
 Of highest wisdom brings about,
 And ever best found in the close.
 Oft he seems to hide his face,
 But unexpectedly returns, 1750

And

1745. *All is best, though we oft doubt, &c*]
 There is a great resemblance betwixt this speech
 of Milton's Chorus, and that of the Chorus in
 Æschylus's Supplices, beginning at ver. 90.

Διὸς ἱμερὸς καὶ ἀθρηστῶς εὐτυχίῃ
 &c to ver. 109. *Thyer.*

1755. *His servants be with new acquist*] It is
his servant in most of the editions, but the first
 edition has it rightly *his servants*, meaning the
 Chorus and other persons present. *Acquist*, the
 same as acquisition, a word that may be found
 in Skinner, but I do not remember to have met
 with it elsewhere.

1757. *With*

And to his faithful champion hath in place
 Bore witness gloriously; whence Gaza mourns
 And all that band them to resist
 His uncontrollable intent;
 His servants he with new acquit 1755
 Of true experience from this great event
 With peace and consolation hath dismiss,
 And calm of mind all passion spent.

1757. *With peace and consolation hath dismiss,
 And calm of mind all passion spent.*] This moral lesson in the conclusion is very fine, and excellently suited to the beginning. For Milton had chosen for the motto to this piece a passage out of Aristotle, which may show what was his design in writing this tragedy, and the sense of which he hath expressed in the preface, that "tragedy is of power by raising pity and fear, or terror, to purge the mind of those and such like passions, &c." and he exemplifies it here in Manoah and the Chorus, after their various agitations of passion, acquiescing in the divine dispensations, and thereby inculcating a most instructive lesson to the reader. As this work was not intended for the stage, it is not divided into acts, but if any critic should be disposed so to divide it, he may easily do it by beginning the second act at the entrance of Manoah, the third at the entrance of Dalila, the fourth at the entrance of Harapha, and the fifth at the entrance of the public Officer: but the stage is

never empty or without persons, according to the model of the best written tragedies among the Ancients. I have said in the life of Milton, that "Bishop Atterbury had an intention of getting Mr. Pope to divide the Samson Agonistes into acts and scenes, and of having it acted by the King's Scholars at Westminster:" And see what he says to that purpose in one of his letters to Mr. Pope. "I hope you won't utterly forget what pass'd in the coach about Samson Agonistes. I shan't press you as to time, but some time or other, I wish you would review, and polish that piece. If upon a new perusal of it (which I desire you to make) you think as I do, that it is written in the very spirit of the Ancients; it deserves your care, and is capable of being improved, with little trouble, into a perfect model and standard of tragic poetry — always allowing for its being a story taken out of the Bible, which is an objection that at this time of day, I know is not to be got over."

T H E E N D.

R 4

To the first edition of the author's poems printed in 1642 was prefixed
the following advertisement of

POEMS ON SEVERAL OCCASIONS.
The STATIONER to the READER.

P O E M S
U P O N
SEVERAL OCCASIONS,

Academicks, both domestic and foreign; and amongst those of our own
country, the unparalleled Sir Henry Wotton. I know not any poet whose business
not how harmonious thy soul is; perhaps more trivial and may please
the better. But howsoever thy opinion is spent upon these, that en-

countryman I have already received from the most illustrious and
their and a certain of the most famous poets of the world. I have
had once more made the same into the English language, and will
this ever-green, and not to be blasted laurels. The Author's more pe-

Mr. J O H N M I L T O N.

cultural excellency in these studies was too well known to conceal the pe-

----- Baccare frontem
Cingite, ne vati noceat mala lingua futuro.
Virgil, Eclog. 7.

since our famous Spenser wrote; whole poems in these English ones are
as rarely imitated, as sweetly excell'd. Reader, if thou art eagle-eyed
to explore their worth, I am not fearful to expose them to thy exactest

perusal.
R r 2
Thine to command, J. M.

JOHN MILTON.
The Author's more pe-

To the first edition of the author's poems printed in 1645 was prefixed
the following advertisement of

The STATIONER to the READER.

IT is not any private respect of gain, gentle Reader, for the slightest pamphlet is now adays more vendible than the works of learnedest men; but it is the love I have to our own language, that hath made me diligent to collect and set forth such pieces both in prose and verse, as may renew the wonted honor and esteem of our English tongue: and it's the worth of these both English and Latin poems, not the flourish of any prefixed encomiums that can invite thee to buy them, though these are not without the highest commendations and applause of the learnedest Academics, both domestic and foreign; and amongst those of our own country, the unparallel'd attestation of that renowned Provost of Eton, Sir Henry Wotton. I know not thy palate how it relishes such dainties, nor how harmonious thy soul is; perhaps more trivial airs may please thee better. But howsoever thy opinion is spent upon these, that encouragement I have already received from the most ingenious men in their clear and courteous entertainment of Mr. Waller's late choice pieces, hath once more made me adventure into the world, presenting it with these ever-green, and not to be blasted laurels. The Author's more peculiar excellency in these studies was too well known to conceal his papers, or to keep me from attempting to solicit them from him. Let the event guide itself which way it will, I shall deserve of the age, by bringing into the light as true a birth, as the Muses have brought forth since our famous Spenser wrote; whose poems in these English ones are as rarely imitated, as sweetly excell'd. Reader, if thou art eagle-ey'd to censure their worth, I am not fearful to expose them to thy exactest perusal.

Thine to command,

HUMPH. MOSELEY.

POEMS ON SEVERAL OCCASIONS.

I.

ANNO ÆTATIS 17.

On the death of a fair Infant, dying of a cough.

I.

O Fairest flow'r no sooner blown but blasted,
Soft silken primrose fading timelessly,
Summer's chief honor, if thou hadst out-lasting
Bleak Winter's force that made thy blossom dry;
For he being amorous on that lovely dye

5

That did thy cheek envermeil, thought to kifs,
But kill'd, alas, and then bewail'd his fatal blifs.

For

This elegy was not inserted in the first edition of the author's poems printed in 1645, but was added in the second edition printed in 1673. It was compos'd in the year 1625, that being the 17th year of Milton's age. In some editions the title runs thus, *On the death of a fair Infant, a nephew of his, dying of a cough*: but the sequel shows plainly that the child was not a *nephew*, but a *niece*, and con-

sequently a daughter of his sister Philips, and probably her first child.

6. ——— *thought to kifs,*

But kill'd, alas, &c] Copied probably from this verse in Shakespear's *Venus and Adonis*,

He thought to kifs him, and hath kill'd him so.

8. For

II.

For since grim Aquilo his charioteer
 By boistrous rape th' Athenian damsel got,
 He thought it touch'd his deity full near, 10
 If likewise he some fair one wedded not,
 Thereby to wipe away th' infâmous blot
 Of long-uncoupled bed, and childless eld,
 Which 'mongst the wanton Gods a foul reproach was held.

III.

So mounting up in icy-pearled car, 15
 Through middle empire of the freezing air
 He wander'd long, till thee he spy'd from far;
 There ended was his quest, there ceas'd his care.
 Down he descended from his snow-soft chair,
 But all unwares with his cold-kind embrace 20
 Unhous'd thy virgin soul from her fair biding place.

Yet

8. *For since grim Aquilo &c*] Boreas or Aquilo carried off by force Orithyia daughter of Erechtheus king of Athens. Ovid Met. VI. Fab. 9. Milton hath invented this fine fable of Winter's rape upon his sister's daughter, on the same grounds as that of Boreas on the daughter of Erechtheus, whom he ravish'd as she cross'd over the river Ilyssus (as Apollo-

dorus says lib. 3.) that is, she was drown'd in a high wind crossing that river.

Richardson.

12.

— *th' infâmous blot*

Of long uncoupled bed, and childless eld, &c] The author probably pronounced *infamous* with the middle syllable long as it is in Latin. *Eld* is old age, a word used in innumerable places of

IV.

Yet art thou not inglorious in thy fate;
 For so Apollo, with unweeting hand,
 Whilome did slay his dearly-loved mate,
 Young Hyacinth born on Eurota's strand, 25
 Young Hyacinth the pride of Spartan land;
 But then transform'd him to a purple flower:
 Alack that so to change thee Winter had no power.

V.

Yet can I not persuade me thou art dead,
 Or that thy corse corrupts in earth's dark womb, 30
 Or that thy beauties lie in wormy bed,
 Hid from the world in a low delved tomb;
 Could Heav'n for pity thee so strictly doom?
 Oh no! for something in thy face did shine
 Above mortality, that show'd thou wast divine. 35

Resolve

of Spenser and our old writers. And in saying that *long-uncoupled bed and childless eld was held a reproach among the wanton Gods*, the poet seems to allude particularly to the case of Pluto, as reported by Claudian. De Rapt. Prof. I. 32.

Dux Erebi quondam tumidas exarsit in iras
 Prælia moturus superis, quod solus egeret.

Connubii, sterileſque diu conſumeret annos,
 Impatiens neſcire torum, nullasque mariti
 Illecebras, nec dulce patris cognoscere no-
 men.

23. *For ſo Apollo, &c*] Apollo ſlew Hyacinthus by accident playing at quoits, and afterwards changed him into a flower of the ſame name.

VI.

Resolve me then, oh Soul most surely blest,
 (If so it be that thou these plaints dost hear)
 Tell me bright Spirit where'er thou hoverest,
 Whether above that high first-moving sphere,
 Or in th' Elysian fields (if such there were) 40

Oh say me true, if thou wert mortal wight,
 And why from us so quickly thou didst take thy flight.

VII.

Wert thou some star which from the ruin'd roof
 Of shak'd Olympus by mischance didst fall;
 Which careful Jove in nature's true behoof 45
 Took up, and in fit place did reinstall?
 Or did of late earth's sons besiege the wall
 Of

name. The reader may see the story in Ovid.
 Met. X. Fab. 6.

39. — *that high first-moving sphere,*] The
 primum mobile, *that first mov'd* as he calls it
 Paradise Lost, III. 483. where see the note.

44. — *didst fall;*] This is somewhat in-
 accurate in all the editions. Grammar and
 syntax require *did fall*.

47. *Or did of late earth's sons &c*] For
 when the giants invaded Heaven, the deities
 fled and concealed themselves in various shapes.
 See Ovid. Met. V. 319. &c.

49. — *nectar'd head?*] As in Lycidas
 ver. 175.

With nectar pure his oozy locks he laves.

50. — *that just Maid*] Astrea or the
 Goddess of justice, who offended with the
 crimes of men forsook the earth. Ovid Met.
 I. 150.

Ultima coelestium terras Astrea reliquit.

53. — *that sweet smiling Youth?*] At first
 I imagin'd that the author meant *Hebe*, in La-
 tin *Juventa*, or *Youth*. And Mr. Jortin com-
 municated

Of sheeny Heav'n, and thou some Goddeſs fled
Amongſt us here below to hide thy nectar'd head?

VIII.

Or wert thou that juſt Maid who once before 50
Forſook the hated earth, O tell me ſooth,
And cam'ſt again to viſit us once more?
Or wert thou that ſweet ſmiling Youth?
Or that crown'd matron ſage white-robed Truth?

Or any other of that heav'nly brood. 55
Let down in cloudy throne to do the world ſome good?

IX.

Or wert thou of the golden-winged hoſt,
Who having clad thyſelf in human weed,
To earth from thy prefixed ſeat didſt poſt,

And

municated the following note. "A word of
"two ſyllables is wanting to fill up the mea-
"ſure of the verſe. It is eaſy to find ſuch a
"word, but impoſſible to determin what word
"Milton would have inſerted. He uſes *Youth*
"in the feminine gender, as the Latins ſome-
"times uſe *juvenis*, and by this *fair youth* he
"probably means the Goddeſs *Hebe*, who was
"alſo called *Juventas* or *Juventa*." But others
have propoſed to fill up the verſe thus,

Or wert thou *Mercy* that ſweet ſmiling
youth?

For *Mercy* is often join'd with *Juſtice* and
Truth, as in the Hymn on the Nativity. St. 15.

Yea *Truth* and *Juſtice* then
Will down return to men,
Orb'd in a rainbow; and like glories wear-
ing
Mercy will fit between &c.

And *Mercy* is not unfitly repreſented as a *ſweet*
ſmiling youth, this age being the moſt ſuſcepti-
ble of the tender paſſions.

And after short abode fly back with speed, 60
 As if to show what creatures Heav'n doth breed,
 Thereby to set the hearts of men on fire
 To scorn the sordid world, and unto Heav'n aspire?

X.

But oh why didst thou not stay here below
 To bless us with thy heav'n-lov'd innocence, 65
 To flake his wrath whom sin hath made our foe,
 To turn swift-rushing black perdition hence,
 Or drive away the slaughtering pestilence,
 To stand 'twixt us and our deserved smart?
 But thou canst best perform that office where thou art. 70

XI.

Then thou the Mother of so sweet a Child
 Her false imagin'd loss cease to lament,
 And wisely learn to curb thy sorrows wild;
 Think what a present thou to God hast sent,
 And render him with patience what he lent; 75

This

68. *Or drive away the slaughtering pestilence,*] a great plague in London, which gives a peculiar propriety to this whole stanza.

These

This if thou do, he will an offspring give,
That till the world's last end shall make thy name to live.

II.

Anno Ætatis 19. At a Vacation Exercise in the college, part Latin, part English. The Latin speeches ended, the English thus began.

HA I L native Language, that by sinews weak
Didst move my first endeavoring tongue to speak,
And mad'st imperfect words with childish trips,
Half unpronounc'd, slide through my infant-lips,
Driving dumb silence from the portal door, 5
Where he had mutely sat two years before:
Here I salute thee, and thy pardon ask,
That now I use thee in my latter task:
Small loss it is that thence can come unto thee,
I know my tongue but little grace can do thee: 10
Thou need'st not be ambitious to be first,
Believe me I have thither packt the worst:

And,

These verses were made in 1627, that they were not in the edition of 1645, but being the 19th year of the author's age; and were first added in the edition of 1673.

And, if it happen as I did forecast,
 The daintiest dishes shall be serv'd up last.
 I pray thee then deny me not thy aid 15
 For this same small neglect that I have made:
 But haste thee strait to do me once a pleasure,
 And from thy wardrobe bring thy chiefest treasure,
 Not those new fangled toys, and trimming flight
 Which takes our late fantasticks with delight, 20
 But cull those richest robes, and gay'st attire
 Which deepest spirits, and choicest wits desire:
 I have some naked thoughts that rove about,
 And loudly knock to have their passage out;
 And weary of their place do only stay 25
 Till thou hast deck'd them in thy best array;
 That so they may without suspect or fears
 Fly swiftly to this fair assembly's ears;

Yet

29. *Yet I had rather, if I were to chuse,
 Thy service in some graver subject use, &c]* It
 appears by this address of Milton's to his
 native language, that even in these green
 years he had the ambition to think of writ-
 ing an epic poem; and it is worth the cu-
 rious reader's attention to observe how much
 the *Paradise Lost* corresponds in its cir-

cumstances to the prophetic wish he now
 form'd. *Thyer.*

36. — *the thunderous throne]* Should it not
 be *the thunderer's*? Jortin.

I think I have seen the word *thunderous* in other
 old authors, though I cannot recollect the par-
 ticular passages.

37. — *unshorn*

Yet I had rather, if I were to chuse,
 Thy service in some graver subject use, 30
 Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound:
 Such where the deep transported mind may soar
 Above the wheeling poles, and at Heav'n's door
 Look in, and see each blifsful Deity 35
 How he before the thunderous throne doth lie,
 Lift'ning to what unshorn Apollo sings
 To th' touch of golden wires, while Hebe brings
 Immortal nectar to her kingly fire:
 Then passing through the spheres of watchful fire, 40
 And misty regions of wide air next under,
 And hills of snow and lofts of piled thunder,
 May tell at length how green-ey'd Neptune raves,
 In Heav'n's defiance mustering all his waves;

Then

37. — *unshorn Apollo*] An epithet by which
 he is distinguish'd in the Greek and Latin poets.
 Pindar Pyth. III. 26. ἀκέρσενομα Φοῖβος. Hor.
 Od. I. XXI. 2.

Intonsum pueri dicite Cynthium.

41. *And misty regions of wide air next under,
 And hills of snow and lofts of piled thunder,]*

So Tasso describes the descent of Michael.
 Cant. 9. St. 61.

Vien poi da campi lieti, e fiammeggianti
 D'eterno di là, donde tuona, e piove:

The fields he passed then, whence hail and snow,

Thunder and rain fall down from clouds above. Fairfax.

48. *Such*

Then sing of secret things that came to pass 45
 When beldam Nature in her cradle was;
 And last of kings and queens and heroes old,
 Such as the wise Demodocus once told
 In solemn songs at king Alcinous feast,
 While sad Ulysses soul and all the rest 50
 Are held with his melodious harmony
 In willing chains and sweet captivity.
 But fie, my wand'ring Muse, how thou dost stray!
 Expectance calls thee now another way,
 Thou know'st it must be now thy only bent 55
 To keep in compass of thy predicament:
 Then quick about thy purpos'd business come,
 That to the next I may resign my room.

Then Ens is represented as father of the Predicaments
 his ten sons, whereof the eldest stood for Substance
 with his canons, which Ens, thus speaking, explains.

GOOD luck befriend thee, Son; for at thy birth
 The faery ladies danc'd upon the hearth; 60

Thy

48. *Such as the wise Demodocus &c*] Allud- Alcinous entertains Ulysses, and the cele-
 ing to the eighth book of the *Odyssey*, where brated musician and poet Demodocus sings
 the

Thy drousy nurse hath sworn she did them spie
 Come tripping to the room where thou didst lie,
 And sweetly singing round about thy bed
 Strow all their blessings on thy sleeping head.
 She heard them give thee this, that thou shouldst still
 From eyes of mortals walk invisible: 66

Yet there is something that doth force my fear,
 For once it was my dismal hap to hear
 A Sibyl old, bow-bent with crooked age,
 That far events full wisely could presage, 70
 And in time's long and dark prospective glass
 Forefaw what future days should bring to pass;
 Your son, said she, (nor can you it prevent)
 Shall subject be to many an Accident.

O'er all his brethren he shall reign as king, 75
 Yet every one shall make him underling,
 And those that cannot live from him afunder
 Ungratefully shall strive to keep him under,
 In worth and excellence he shall out-go them,
 Yet being above them, he shall be below them; 80

From

the loves of Mars and Venus, and the destruction of Troy; and Ulysses and the

rest are affected in the manner here describ'd.
 56. — of thy predicament:] What the
 Greeks

From others he shall stand in need of nothing,
 Yet on his brothers shall depend for clothing.
 To find a foe it shall not be his hap,
 And peace shall lull him in her flow'ry lap;
 Yet shall he live in strife, and at his door 85
 Devouring war shall never cease to roar:
 Yea it shall be his natural property
 To harbour those that are at enmity.
 What pow'r, what force, what mighty spell, if not
 Your learned hands, can loose this Gordian knot? 90
The

Greeks called a *category*, Boëthius first named a *predicament*: and if the reader is acquainted with Aristotle's *Categories*, or Burgerſdicius, or any of the old logicians, he will not want what follows to be explain'd to him; and it cannot well be explain'd to him, if he is unacquainted with that kind of logic.

91. *Rivers arise*; &c.] In invoking these rivers Milton had his eye particularly upon that admirable episode in Spenser of the marriage of the Thames and the Medway, where the several rivers are introduc'd in honor of the ceremony. *Faery Queen* B. 4. Cant. 11. *Of utmost Tweed*; so Spenser St. 36.

And *Twede* the limit betwixt Logris land
 And Albany —

Or *Oose*, either that in Yorkshire, or that in Cambridgeshire, both mention'd by Spenser. Or *gulphy Dun*, I find not in Spenser, but suppose the *Don* is meant from whence *Doncaster*

has its name; and Camden's account of this river shows the propriety of the epithet *gulphy*. "Danus, commonly Don and Dune, seems to be so call'd, because it is carried in a low deep channel; for that is the signification of the British word *Dan*." See Camden's *Yorkshire*. Or *Trent*, who like some earth-born giant &c. This description is much nobler than Spenser's St. 35.

And bounteous *Trent*, that in himself enfeams

Both thirty sorts of fish, and thirty sundry streams.

The name is of Saxon original, but (as Camden observes in his *Staffordshire*.) "some ignorant and idle pretenders imagin the name to be derived from the French word *Trente*, and upon that account have feign'd thirty rivers running into it, and likewise so many kinds of fish swimming in it." However this notion might very well be adopted

The next Quantity and Quality spake in prose, then
Relation was call'd by his name.

RIVERS arise; whether thou be the son
Of utmost Tweed, or Ouse, or gulphy Dun,
Or Trent, who like some earth-born giant spreads
His thirty arms along th' indented meads,
Or fullen Mole that runneth underneath, 95
Or Severn swift, guilty of maidens' death,
Or rocky Avon, or of sedgy Lee,
Or coaly Tine, or ancient hallow'd Dee,
Or

adopted in poetry. *Or fullen Mole &c.* So Wall. St. 36. *Or ancient hallow'd Dee;* so
Spenser St. 32. Spenser St. 39.

And *Mole*, that like a nousling mole doth
make
His way still under ground, till *Thamis* he
o'ertake.

See the same account in Camden's Surry. *Or
Severn swift &c.* We shall have a fuller ac-
count of this in the Mask. *Or rocky Avon,*
Spenser more largely St. 31.

But *Avon* marched in more stately path,
Proud of his adamants, with which he shines
And glisters wide, as als of wondrous Bath
And Bristow fair, which on his waves he
builded hath.

Or sedgy Lee, this river divides Middlesex and
Essex. Spenser thus describes it, St. 29.

The wanton *Lee* that oft doth lose his way.

Or coaly Tine, Spenser describes it by the Picts

And following *Dee*, which Britons long
ygone
Did call divine, that doth by Chester tend.

See Lycidas too ver 55. *Or Humber loud &c.*
So Spenser speaks of this Scythian king, and
of his being drown'd in the river, St. 38.

And nam'd the river of his wretched fate;
Whose bad condition yet it doth retain,
Oft tossed with his storms, which therein
still remain.

And the *Medway* and the *Thame* are join'd to-
gether, as they are married in Spenser. I
wonder that Milton has paid no particular
compliment to the river flowing by Cambridge
(this exercise being made and spoken there) as
Spenser has done St. 34.

T t

Thence

Or Humber loud that keeps the Scythian's name,
Or Medway smooth, or royal towred Thame. 100

[The rest was prose.]

III.

On the MORNING of CHRIST'S NATIVITY.

* Compos'd 1629.

I

THIS is the month, and this the happy morn,
Wherein the Son of Heav'n's eternal King,
Of wedded Maid, and Virgin Mother born,
Our great redemption from above did bring;
For so the holy sages once did sing, 5
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

II.

That glorious form, that light unsufferable,
And that far-beaming blaze of majesty,
Wherewith he wont at Heav'n's high council-table 10
To sit the midst of Trinal Unity,

He

Thence doth by Huntingdon and Cambridge
flit,

My mother Cambridge, whom as with a crown
He doth adorn, and is adorn'd of it

With many a gentle Muse, and many a learn-
ed wit.

* To the title of this Ode we have added
the date, which is prefixed in the edition of
1645,

He laid aside; and here with us to be,
 Forfook the courts of everlasting day,
 And chose with us a darksome house of mortal clay.

III.

Say heav'nly Muse, shall not thy sacred vein 15
 Afford a present to the Infant God?
 Hast thou no verse, no hymn, or solemn strain,
 To welcome him to this his new abode,
 Now while the Heav'n by the sun's team untrod,
 Hath took no print of the approaching light, 20
 And all the spangled host keep watch in squadrons
 bright?

IV.

See how from far upon the eastern road
 The star-led wifards haste with odors sweet:
 O run, prevent them with thy humble ode,
 And lay it lowly at his blessed feet; 25
 Have thou the honor first, thy Lord to greet,
 And

1645, *Compos'd* 1629, so that Milton was then 21 years old. He speaks of this poem in the conclusion of his sixth elegy to Charles Deodati: and it was probably made as an

exercise at Cambridge; and there is not only great learning shown in it, but likewise a fine vein of poetry.

And join thy voice unto the Angel quire,
From out his secret altar touch'd with hallow'd fire.

The H Y M N.

I.

IT was the winter wild,
While the Heav'n-born child 30
All meanly wrapt in the rude manger lies;
Nature in awe to him
Had dofft her gawdy trim,
With her great Master so to sympathize:
It was no season then for her 35
To wanton with the sun her lusty paramour.

II.

Only with speeches fair
She woo's the gentle air
To hide her guilty front with innocent snow,
And on her naked shame, 40
Pollute with sinful blame,
The faintly veil of maiden white to throw,

Con-

28. *From out his secret altar touch'd with hallow'd fire.*] Alluding to Isaiah VI. 6, 7. *Then flew one of the Seraphims unto me, having a live coal in his hand, which he had taken with the tongs from off the altar. And he laid it upon my mouth, and said, Lo, this hath touched*

thy lips, and thine iniquity is taken away, and thy sin purged. In his Reason of Church Government our author has another beautiful allusion to the same passage, which we quoted in a note upon the Paradise Lost I. 17. — “that eternal Spirit who can enrich with all

Confounded, that her Maker's eyes
Should look so near upon her foul deformities.

III.

But he her fears to cease, 45
Sent down the meek-ey'd Peace;

She crown'd with olive green, came softly sliding
Down through the turning sphere
His ready harbinger,

With turtle wing the amorous clouds dividing, 50
And waving wide her myrtle wand,
She strikes an universal peace through sea and land.

IV.

No war, or battel's sound
Was heard the world around:

The idle spear and shield were high up hung, 55
The hooked chariot stood,
Unstain'd with hostile blood,

The trumpet spake not to the armed throng,

And

“utterance and knowledge, and sends out his
“Seraphim, with the hallow'd fire of his altar,
“to touch and purify the lips of whom he
“pleases.” As Mr. Pope's Messiah is formed
upon passages taken from the prophet Isaiah, he
very properly invokes the same divine Spirit.

— O thou my voice inspire,
Who touch'd Isaiah's hallow'd lips with fire.

52. *She strikes an universal peace*] The expression is a little inaccurate, *Peace* to strike a *peace*: but otherwise it is classical, *fœdus ferire*.

64. *The*

And kings sat still with awful eye,
As if they surely knew their sovran Lord was by. 60

V.

But peaceful was the night,
Wherein the Prince of light

His reign of peace upon the earth began:

The winds with wonder whist
Smoothly the waters kist, 65

Whisp'ring new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

VI.

The stars with deep amaze
Stand fix'd in stedfast gaze, 70

Bending one way their precious influence,
And will not take their flight,
For all the morning light,

Or Lucifer that often warn'd them thence;

But

64. *The winds with wonder whist*] *Whist*, and in Shakespear, *Tempest*, Act 1. Sc. 5. Ariel's
silenc'd, as in Spenser, *Faery Queen* B. 7. song.

Cant. 7. St. 59.

So was the Titanes put down and *whist*:

The wild waves *whist*.

It is commonly used as an interjection commanding

But in their glimmering orbs did glow, 75
Until their Lord himself bespake, and bid them go.

VII.

And though the shady gloom
Had given day her room,
The sun himself withheld his wonted speed,
And hid his head for shame, 80
As his inferior flame

The new inlighten'd world no more should need;
He saw a greater sun appear
Than his bright throne, or burning axletree could bear.

VIII.

The shepherds on the lawn, 85
Or e'er the point of dawn,

Sat simply chatting in a rustic row;
Full little thought they then,
That the mighty Pan

Was kindly come to live with them below; 90

Per-

manding silence. And hence, I suppose, the game of *Whist* hath its name, as it requires silence and attention.

86. Or *e'er the point of dawn,*] *Ere* with

e'er or *ever* following is changed into *or*; and there are frequent instances of it not only in all our old writers, but likewise in the English translation of the Bible.

Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

IX.

When such music sweet
Their hearts and ears did greet,
As never was by mortal finger strook, 95
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took:
The air such pleasure loath to lose, 99
With thousand echo's still prolongs each heav'nly close.

X.

Nature that heard such sound,
Beneath the hollow round
Of Cynthia's seat, the aery region thrilling,
Now was almost won
To think her part was done, 105
And that her reign had here its last fulfilling;
She knew such harmony alone

Could

103. — *the aery region thrilling,*] Piercing
the air. So in Spenser, Faery Queen B. 1.
Cant. 3. St. 42.

With *thrilling* point of deadly iron brand:
and Cant. 6. St. 6. *thrilling shrieks*: and in
other places.

Could hold all Heav'n and Earth in happier union.

XI.

At last furrounds their fight
A globe of circular light,

110

That with long beams the shame-fac'd night array'd;
The helmed Cherubim,
And sworded Seraphim,

Are seen in glittering ranks with wings display'd,
Harping in loud and solemn quire,

115

With unexpressive notes to Heav'n's new-born Heir.

XII.

Such music (as 'tis said)
Before was never made,

But when of old the sons of morning sung,
While the Creator great

120

His constellations set,

And the well-balanc'd world on hinges hung,
And cast the dark foundations deep,
And bid the weltring waves their oozy channel keep.

Ring

116. *With unexpressive notes*] See Lycidas
ver. 176.

119. *But when of old the sons of morning*

sung,] As we read in Job XXXVIII. 7. *When
the morning stars sang together, and all the sons
of God shouted for joy.*

XIII.

Ring out ye crystal Spheres, 125
 Once blefs our human ears,
 (If ye have pow'r to touch our senses so)
 And let your silver chime
 Move in melodious time,
 And let the base of Heav'n's deep organ blow, 130
 And with your ninefold harmony
 Make up full confort to th' angelic symphony.

XIV.

For if fuch holy song
 Inwrap our fancy long,
 Time will run back, and fetch the age of gold, 135
 And speckled Vanity
 Will ficken soon and die,
 And leprous Sin will melt from earthly mold,
 And Hell itself will pass away,
 And leave her dolorous manfions to the peering day. 140
Yea

131. *And with your ninefold harmony*] There
 being *nine infolded spheres*, as in *Arcades* ver.
 64. where see the note.

143. *Orb'd in a rainbow; and like glories*
wearing
Mercy will sit between,] The author thus
 corrected

XV.

Yea Truth and Justice then
Will down return to men,

Orb'd in a rainbow; and like glories wearing
Mercy will sit between,

Thron'd in celestial sheen, 145

With radiant feet the tiffued clouds down steering,
And Heav'n, as at some festival,
Will open wide the gates of her high palace hall.

XVI.

But wisest Fate says no,
This must not yet be so, 150

The babe lies yet in smiling infancy,
That on the bitter cross
Must redeem our loss;

So both himself and us to glorify: 154

Yet first to those ychain'd in sleep, [deep,
The wakeful trump of doom must thunder through the
With

corrected it in the edition of 1673: in the first
edition of 1645 it was thus

Th' enamel'd Arras of the rainbow wearing
And Mercy set between, &c.

XVII.

With such a horrid clang
 As on mount Sinai rang,
 While the red fire, and smouldring clouds out brake:
 The aged earth aghast, 160
 With terror of that blast,
 Shall from the surface to the center shake;
 When at the world's last session,
 The dreadful Judge in middle air shall spread his throne.

XVIII.

And then at last our bliss 165
 Full and perfect is,
 But now begins; for from this happy day
 Th' old Dragon under ground
 In straiter limits bound,
 Not half so far casts his usurped sway, 170
 And

159. — *and smouldring clouds*] A word that I find neither in Junius, nor Skinner, nor Bailey, but in Spenser and Fairfax. Faery Queen. B. 1. Cant. 8. St. 9.

Inroll'd in flames, and *smouldring* dreariment:
 B. 2. Cant. 5. St. 3.

The *smouldring* dust did round about him
 smoke:

and Fairfax, XII. 46.

A mass of solid fier burning bright
 Roll'd up in *smouldring* fumes there bursteth
 out:

and XIII. 61.

And in each vein a *smouldring* fire there dwelt.

172. *Swindges the scaly horror of his folded
 tail.*] These images are plainly copied
 from

And wroth to see his kingdom fail,
Swindges the scaly horror of his folded tail.

XIX.

The oracles are dumb,
No voice or hideous hum

Runs through the arched roof in words deceiving.
Apollo from his shrine 176
Can no more divine,

With hollow shriek the steep of Delphos leaving.
No nightly trance, or breathed spell
Inspires the pale-ey'd priest from the prophetic cell. 180

XX.

The lonely mountains o'er,
And the resounding shore,

A voice of weeping heard and loud lament;
From haunted spring, and dale

Edg'd

from Spenser's description of the old dragon : and no wonder Milton was fond of it in his younger years, for he was still pleased with it when he was older, and had his eye upon it several times in the *Paradise Lost*.

176. *Apollo from his shrine*

Can no more divine, &c.] Our author builds here upon the common hypothesis of the oracles being struck dumb at the coming of Christ,

which is allowable enough in a young poet : and in this passage he alludes particularly to the famous story of Augustus Cæsar's consulting the Pythia or priestess of Apollo who should reign after him, and her answering that an Hebrew boy had commanded her to leave that temple and return to Hell. See Suidas in Augustus Cæsar.

183. *A voice of weeping heard and loud lament;*] Alluding

Edg'd with poplar pale, 185
 The parting Genius is with sighing sent;
 With flowr-inwoven tresses torn
 The Nymphs in twilight shade of tangled thickets [mourn.

XXI.

In consecrated earth,
 And on the holy hearth, 190
 The Lars, and Lemures moan with midnight plaint;
 In urns, and altars round,
 A drear and dying found
 Affrights the Flamens at their service quaint;
 And the chill marble seems to sweat, 195
 While each peculiar Pow'r forgoes his wonted feat.

XXII.

Peor and Baälim
 Forfake their temples dim,
 With that twice batter'd God of Palestine;

And

Alluding to the story of a voice proclaiming that the great Pan was dead, and immediately was heard a great groaning and lamentation. See more to this purpose in Plutarch's treatise *De oraculorum defectu*.

191. *Lars and Lemures*] Household Gods

and Night Spirits. *Flamens*, priests.

199. *With that twice batter'd God of Palestine;*] Dagon, who was twice batter'd by Samson, Jud. XVI. and by the ark of God, 1 Sam. V. Our author is larger in his account of these deities in the first book of the *Paradise*

And mooned Ashtaroth, 200
 Heav'n's queen and mother both,
 Now sits not girt with tapers holy shine;
 The Lybic Hammon shrinks his horn, [mourn.
 In vain the Tyrian maids their wounded Thammuz

XXIII.

And fullen Moloch fled, 205
 Hath left in shadows dread
 His burning idol all of blackest hue;
 In vain with cymbals ring
 They call the grisly king,
 In dismal dance about the furnace blue; 210
 The brutish Gods of Nile as fast,
 Isis and Orus, and the dog Anubis haste.

XXIV.

Nor is Osiris seen
 In Memphian grove or green,

Trampling

dise Loft, and thither we must refer our reader and to the notes there. Selden had a few years before publish'd his *De Diis Syris Syntagmata duo*; and therefore we may suppose Milton was so well instructed in this kind of learning.

201. *Heav'n's queen and mother both,*] She was called *regina cæli* and *mater Deum*. See Selden.

212. — *the dog Anubis*] Virg. *Æn.* VIII. 698, *latrator Anubis*.

215. — *the*

Trampling the unshower'd grafs with lowings loud:
 Nor can he be at rest 216
 Within his sacred chest,
 Nought but profoundest Hell can be his shroud;
 In vain with timbrel'd anthems dark
 The fable-stoled forcerers bear his worshipt ark. 220

XXV.

He feels from Juda's land
 The dreaded Infant's hand,
 The rays of Bethlehem blind his dusky eyn;
 Nor all the Gods beside,
 Longer dare abide, 225

Not Typhon huge ending in snaky twine:
 Our babe to shew his Godhead true,
 Can in his swadling bands controll the damned crew.

XXVI.

So when the sun in bed,
 Curtain'd with cloudy red, 230
Pillows

215. — *the unshower'd grafs*] There being no rain in Egypt, but the country made fruitful with the overflowings of the Nile. *Richardson.*

227. *Our babe to shew &c*] In the printed copies it is

Our Babe to shew his Godhead true:

but this pitiful jingle could not be Milton's. He undoubtedly wrote it *show*. *Calton.*

244. *Bright-*

Pillows his chin upon an orient wave,
 The flocking shadows pale
 Troop to th' infernal jail,
 Each fetter'd ghost slips to his several grave,
 And the yellow-skirted Fayses 235
 Fly after the night-steeds, leaving their moon-lov'd maze.

XXVII.

But see the Virgin blest
 Hath laid her Babe to rest,
 Time is our tedious song should here have ending:
 Heav'n's youngest teemed star 240
 Hath fix'd her polish'd car,
 Her sleeping Lord with handmaid lamp attending:
 And all about the courtly stable
 Bright-harnest Angels sit in order serviceable.

The

244. *Bright-harnest*] Drest, arm'd, accoutred. *Arnese* in Italian is a general name for all kinds of habits and ornaments. *Richardson*. *Harnests* is used for armour in our translation of

the Bible. 1 Kings XX. 11. *Let not him that girdeth on his harness, boast himself, as he that putteth it off.* Exod. XIII. 18. *The children of Israel went up harnessed out of the land of Egypt.* It

IV.

The PASSION.

I.

ERewhile of music, and ethereal mirth,
 Wherewith the stage of air and earth did ring,
 And joyous news of heav'nly Infant's birth,
 My Muse with Angels did divide to sing;
 But headlong joy is ever on the wing, 5
 In wintry solstice like the shorten'd light
 Soon swallow'd up in dark and long out-living night.

II.

For now to sorrow must I tune my song,
 And set my harp to notes of saddest woe,
 Which on our dearest Lord did seize ere long, 10
 Dangers, and snares, and wrongs, and worse than so,
 Which he for us did freely undergo:

Most perfect Hero, try'd in heaviest plight
 Of labors huge and hard, too hard for human wight!
 He

It appears from the beginning of this poem, that it was composed after, and probably soon after, the ode on the Nativity.

22. *These latest scenes*] So it is in the second edition of 1673; in the former of 1645 it is *These latter scenes*.

26. *Loud*

III.

He sov'ran Priest stooping his regal head, 15
 That dropt with odorous oil down his fair eyes,
 Poor fleshly tabernacle entered,
 His starry front low-rooft beneath the skies;
 O what a mask was there, what a disguise!

Yet more; the stroke of death he must abide, 20
 Then lies him meekly down fast by his brethrens side.

IV.

These latest scenes confine my roving verse,
 To this horizon is my Phoebus bound;
 His Godlike acts, and his temptations fierce,
 And former sufferings other where are found; 25
 Loud o'er the rest Cremona's trump doth found;

Me softer airs besit, and softer strings
 Of lute, or viol still, more apt for mournful things.

V.

Befriend me Night, best patroness of grief,
 Over the pole thy thickest mantle throw, 30
 And

26. *Loud o'er the rest Cremona's trump doth found;*] He means Marcus Hieronymus Vida, who was a native of *Cremona*, and al-

ludes particularly to his poem, *Christiados Libri sex*. And Mantua the birth-place of Virgil being near to *Cremona*, Virg. *Ecl.* IX. 28.
 X x 2 Mantua

And work my flatter'd fancy to belief,
 That Heav'n and Earth are color'd with my woe;
 My sorrows are too dark for day to know:

The leaves should all be black whereon I write, 34
 And letters where my tears have wash'd a wannish white.

VI.

See, see the chariot, and those rushing wheels,
 That whirl'd the Prophet up at Chebar flood,
 My spirit some transporting Cherub feels,
 To bear me where the tow'rs of Salem stood,
 Once glorious tow'rs, now sunk in guiltless blood; 40

There doth my soul in holy vision sit
 In pensive trance, and anguish, and ecstatic fit.

VII.

Mine eye hath found that sad sepulchral rock
 That was the casket of Heav'n's richest store,
 And here though grief my feeble hands up lock, 45
 Yet on the soften'd quarry would I score

My

Mantua vae, miseræ nimium vicina Cremonæ,
 Mr. Pope takes occasion from thence to pay a
 handsome compliment to Vida in his Essay on
 Criticism;

Cremona now shall ever boast thy name,
 As next in place to Mantua, next in fame.

37. *That whirl'd the prophet up at Chebar
 flood,*] As the prophet Ezekiel saw the
 vision

My plaining verse as lively as before;
 For sure so well instructed are my tears,
 That they would fitly fall in order'd characters.

VIII.

Or should I thence hurried on viewless wing, 50
 Take up a weeping on the mountains wild,
 The gentle neighbourhood of grove and spring
 Would soon unbosom all their echoes mild,
 And I (for grief is easily beguil'd)

Might think th' infection of my sorrows loud 55
 Had got a race of mourners on some pregnant cloud.

This subject the Author finding to be above the years
 he had, when he wrote it, and nothing satisfied
 with what was begun, left it unfinish'd.

V.

On TIME.

FLY envious Time, till thou run out thy race,
 Call on the lazy leaden-stepping hours,
 Whose speed is but the heavy plummet's pace;
 And

vision of the four wheels and of the glory of
 God at the river *Chebar*, and was carried in
 the spirit to Jerusalem; so the poet fancies him-
 self transported to the same place.

In these poems where no date is prefix'd,
 and no circumstances direct us to ascertain the
 time when they were compos'd, we follow the
 order of Milton's own editions. And before
 this

And glut thyself with what thy womb devours,
 Which is no more than what is false and vain, 5
 And merely mortal dross;
 So little is our loss,
 So little is thy gain.
 For when as each thing bad thou hast intomb'd,
 And last of all thy greedy self consum'd, 10
 Then long Eternity shall greet our bliss
 With an individual kiss;
 And Joy shall overtake us as a flood,
 When every thing that is sincerely good
 And perfectly divine, 15
 With truth, and peace, and love, shall ever shine
 About the supreme throne
 Of him, t' whose happy-making sight alone
 When once our heav'nly-guided soul shall clime,
 Then all this earthy grossness quit, 20
 Attir'd with stars, we shall for ever sit,
 [Time.
 Triumphant over Death, and Chance, and thee, O
 Upon

this copy of verses, it appears from the Manuscript that the poet had written *To be set on a clock-case.*

18. — happy-making sight,] The plain English of *beatific vision.*

15. O more exceeding love or law more just?
Just

VI.

Upon the CIRCUMCISION.

YE flaming Pow'rs, and winged Warriors bright
 That erst with music, and triumphant song,
 First heard by happy watchful shepherds ear,
 So sweetly fung your joy the clouds along
 Through the soft silence of the list'ning night; 5
 Now mourn, and if sad share with us to bear
 Your fiery essence can distil no tear,
 Burn in your sighs, and borrow
 Seas wept from our deep sorrow:
 He who with all Heav'n's heraldry whilere 10
 Enter'd the world, now bleeds to give us ease;
 Alas, how soon our sin
 Sore doth begin
 His infancy to seize!
 O more exceeding love or law more just? 15
 Just law indeed, but more exceeding love!
 For

Just law indeed, but more exceeding love !]
 Virgil Ecl. VIII. 49.
 Crudelis mater magis, an puer improbus ille?

Improbis ille puer : crudelis tu quoque ma-
 ter. *Richardson.*

20. *Emptied*

For we by rightful doom remediless
 Were lost in death, till he that dwelt above
 High thron'd in secret bliss, for us frail dust
 Emptied his glory, ev'n to nakedness; 20
 And that great covenant which we still transgress
 Entirely satisfied,
 And the full wrath beside
 Of vengeful justice bore for our excess,
 And seals obedience first with wounding smart 25
 This day, but O ere long
 Huge pangs and strong
 Will pierce more near his heart.

VII.

At a SOLEMN MUSIC.

BLEST pair of Sirens, pledges of Heav'n's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 Wed

20. *Emptied his glory,*] An expression taken from Philipp. II. 7. but not as it is in our translation *He made himself of no reputation*, but as it is in the original *ἑαυτὸν ἐκενώσε*, *He emptied himself*.

24. — *for our excess,*] He has used the word in the same sense Paradise Lost XI. 111.

Bewailing their excess — ;

but I think with greater propriety there than here.

3. *Wed your divine sounds, &c*] In the Manuscript it appears that he had written these lines thus at first.

*Mix your choice words, and happiest sounds
 employ*

*Dead things with inbreath'd sense able to
 pierce,*

And

Wed your divine sounds, and mix'd pow'r employ
 Dead things with inbreath'd sence able to pierce,
 And to our high-rai'd phantasy present 5
 That undisturbed song of pure concent,
 Ay sung before the saphir-color'd throne
 To him that sits thereon
 With faintly shout, and solemn jubilee,
 Where the bright Seraphim in burning row 10
 Their loud up-lifted angel-trumpets blow,
 And the cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,
 Hymns devout and holy psalms 15
 Singing everlastingly;
 That we on earth with undiscording voice

May

*And as your equal raptures temper'd sweet
 In high mysterious happy spousal meet,
 Snatch us from earth a while,
 Us of ourselves and native woes beguile,
 And to our high-rai'd phantasy present &c.*

6. — *of pure concent,*] So we read in the Manuscript, and in the edition of 1673, and we prefer the authority of both to the single one of the edition in 1645, which has *of pure content*.

7. — *the saphir-color'd throne*] Alluding to Ezek. I. 26. *And above the firmament that was over their heads, was the likeness of a throne, as the appearance of a saphir stone.*

10. — *in burning row*] He had written at first *in triple row*.

14. *With those just Spirits &c*] These lines were thus at first in the Manuscript.

Y y

With

May rightly answer that melodious noise ;
 As once we did, till disproportion'd sin
 Jarr'd against nature's chime, and with harsh din 20
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that song, 25
 And keep in tune with Heav'n, till God ere long
 To his celestial comfort us unite,
 To live with him, and sing in endless morn of light.

VIII.

* AN EPITAPH ON THE MARCHIONESS OF WINCHESTER.

THIS rich marble doth enter
 The honor'd Wife of Winchester,

A

*With those just Spirits that wear the bloom-
 ing palms,
 Hymns devout and sacred psalms
 Singing everlastingly,
 While all the starry rounds and arches blue
 Resound and echo Hallelu ;
 That we on earth &c.*

*The victorious palms is in allusion to Rev. VII. 9.
 clothed with white robes, and palms in their hands.*

18. *May rightly answer that melodious noise ;]*
 The following lines were thus at first in the
 Manuscript.

*By leaving out those harsh ill sounding jars
 Of clamorous sin that all our music mars,
 And in our lives, and in our song
 May keep in tune with Heav'n, till God
 ere long &c.*

23. *In perfect diapason,]* Concord through
 all

A Vicount's daughter, an Earl's heir,
 Besides what her virtues fair
 Added to her noble birth,
 More than she could own from earth.
 Summers three times eight save one
 She had told; alas too soon,
 After so short time of breath,
 To house with darkness, and with death.
 Yet had the number of her days
 Been as complete as was her praise,
 Nature and fate had had no strife
 In giving limit to her life.
 Her high birth, and her graces sweet
 Quickly found a lover meet;
 The virgin quire for her request
 The God that sits at marriage feast;

He

all the tones, *δια πασων*. Plin. Lib. 2. Sect. 20.
 Ita septem tonos effici, quam *diapason* harmo-
 niam vocant, hoc est, universitatem concentus.
Richardson.

28. *To live with him, and sing &c*] In the
 Manuscript the last line stands thus,

*To live and sing with him in endless morn of
 light.*

* This Lady was Jane, daughter of Thomas
 Lord Vicount Savage of Rock-Savage in the
 county of Chester, who by marriage became
 the heir of Lord Darcy Earl of Rivers; and
 was the wife of John Marquis of Winchester,
 and the mother of Charles first Duke of Bol-
 ton. She died in childbed of a second son in
 the 23d year of her age, and Milton made these
 verses at Cambridge as appears by the sequel.

Y y 2

19. He

He at their invoking came
 But with a scarce well-lighted flame; 20
 And in his garland as he stood,
 Ye might discern a cypress bud.
 Once had the early matrons run
 To greet her of a lovely son,
 And now with second hope she goes, 25
 And calls Lucina to her throws;
 But whether by mischance or blame
 Atropos for Lucina came;
 And with remorseless cruelty
 Spoil'd at once both fruit and tree: 30
 The hapless babe before his birth
 Had burial, yet not laid in earth,
 And the languish'd mother's womb
 Was not long a living tomb.
 So have I seen some tender slip, 35
 Sav'd with care from winter's nip,

The

19. *He at their invoking came*
But with a scarce well-lighted flame;] From
 Ovid. Met. X. 4.

Adfuit ille quidem; sed nec solemnia verba,
Nec lætos vultus, nec felix attulit omen.

Fax quoque, quam tenuit, lacrimoso stridu-
la fumo

Usque fuit, nullosque invenit motibus ignes.

Fortin.

The pride of her carnation train,
 Pluck'd up by some unheedy swain,
 Who only thought to crop the flow'r
 New shot up from vernal show'r; 40
 But the fair blossom hangs the head
 Side-ways, as on a dying bed,
 And those pearls of dew she wears,
 Prove to be prefaging tears,
 Which the sad morn had let fall 45
 On her hast'ning funeral.
 Gentle Lady, may thy grave
 Peace and quiet ever have;
 After this thy travel sore
 Sweet rest seize thee evermore, 50
 That to give the world increase,
 Shortned hast thy own life's lease.
 Here, besides the sorrowing
 That thy noble house doth bring,

Here

22. — a cypress bud] An emblem of a funeral: and it is called in Virgil *feralis*, *Æn.* VI. 216. and in Horace *funeris* *Epod.* V. 18. and in Spenser *the cypress funeral*. *Faery Queen.* B. I. Cant. I. St. 8.

28. *Atropos for Lucina came;*] One of the Fates instead of the Goddess who brings the birth to light.

49. *After this thy travel sore]* As she died in child-bed.

Here be tears of perfect moan 55
 Wept for thee in Helicon,
 And some flowers, and some bays,
 For thy herse, to strow the ways,
 Sent thee from the banks of Came,
 Devoted to thy virtuous name; 60
 Whilst thou, bright Saint, high sitst in glory,
 Next her much like to thee in story,
 That fair Syrian shepherdess,
 Who after years of barrenness,
 The highly favor'd Joseph bore 65
 To him that serv'd for her before,
 And at her next birth much like thee,
 Through pangs fled to felicity,
 Far within the bosom bright
 Of blazing Majesty and Light: 70
 There with thee, new welcome Saint,
 Like fortunes may her soul acquaint,
 With

63. *The fair Syrian shepherdess, &c.*] Rachel, the daughter of Laban the Syrian, kept her father's sheep. Gen. XXIX. 9. and after her first son, Joseph, died in child-bed of her second son, Benjamin. XXXV. 18.

* This beautiful little Song has within these few years been set to music by Mr. Festin, and performed at Ranelagh gardens.

3. — *who from her green lap throws &c.*] This

With thee there clad in radiant sheen,
No Marchionefs, but now a Queen.

IX.

* SONG. On MAY MORNING.

NOW the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flow'ry May, who from her green lap throws
The yellow cowslip, and the pale primrose.

Hail bounteous May that dost inspire 5
Mirth and youth and warm desire;
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee, and wish thee long. 10

X.

† On SHAKESPEAR. 1630.

WHAT needs my Shakespear for his honor'd bones
The labor of an age in piled stones,
Or

This image seems to be borrow'd from Shakespear. Richard II. Act 5. Sc. 4.

— who are the violets now

That strow the green lap of the new-come spring?

† This copy of verses on Shakespear being made in 1630, our poet was then in the 22d year of his age: and it was printed with the poems of that author at London in 1640.

Or that his hallow'd reliques should be hid
 Under a star-ypointing pyramid?
 Dear son of memory, great heir of fame, 5
 What need'st thou such weak witnesses of thy name?
 Thou in our wonder and astonishment
 Hast built thyself a live-long monument.
 For whilst to th' shame of slow-endavoring art
 Thy easy numbers flow, and that each heart 10
 Hath from the leaves of thy unvalued book
 Those Delphic lines with deep impression took,
 Then thou our fancy of itself bereaving,
 Dost make us marble with too much conceiving;
 And so sepulcher'd in such pomp dost lie, 15
 That kings for such a tomb would wish to die.

On

5. *Dear son of memory,*] He honors his favorite Shakespear with the same relation as the Muses themselves. For the Muses are called by the old poets *the daughters of memory*. See Hesiod Theog. ver. 53.

15. *And so sepulcher'd*] We have the word with the same accent in Fairfax Cant. 1. St. 25.

As if his work should his *sepulcher* be.

Milton has pronounced it otherwise, as in Samson ver. 103.

Myself, *my sepulchre*, a moving grave.

* We have the following account of this extraordinary man in the Spectator N^o 509.
 " Mr. Tobias Hobson was a carrier, and the
 " first man in this island who let out hackney
 " horses. He lived in Cambridge, and ob-
 " serving that the scholars rid hard, his man-
 " ner was to keep a large stable of horses,
 " with boots, bridles, and whips, to furnish
 " the gentlemen at once, without going from
 " college to college to borrow, as they have
 " done since the death of this worthy man:
 " I say, Mr. Hobson kept a stable of forty
 " good cattel, always ready and fit for tra-
 " veling;

XI.

On the University Carrier, who sicken'd in the time
of his vacancy, being forbid to go to London, by
reason of the plague.

HERE lies old Hobson; Death hath broke his girt,
And here alas, hath laid him in the dirt,
Or else the ways being foul, twenty to one,
He's here stuck in a slough, and overthrown.
'Twas such a shifter, that if truth were known, 5
Death was half glad when he had got him down;
For he had any time this ten years full,
Dodg'd with him, betwixt Cambridge and the Bull.
And surely Death could never have prevail'd,
Had not his weekly course of carriage fail'd; 10
But

" veling; but when a man came for a horse,
" he was led into the stable, where there was
" great choice, but he obliged him to take
" the horse which stood next to the stable-
" door; so that every customer was alike well
" served according to his chance, and every
" horse ridden with the same justice: from
" whence it became a proverb, when what
" ought to be your election was forced upon
" you, to say *Hobson's choice*. This me-
" morable man stands drawn in fresco at
" an inn (which he used) in Bishopsgate-
" street, with an hundred pound under his

" arm, with this inscription upon the said bag,

" The fruitful mother of an hundred more."

Mr. Ray in his Collection of English Proverbs
says that he raised himself to a great estate, and
did much good in the town, relieving the
poor, and building a public conduit in the
market-place. The inscription on the conduit
is as follows. " Thomas Hobson, late carrier
" between London and this town, in his life
" time was at the sole charge of erecting this
" structure A. D. 1614. He departed this
" Life January 1, 1630, and gave by will the
Z z " rent

But lately finding him so long at home,
 And thinking now his journey's end was come,
 And that he had ta'en up his latest inn,
 In the kind office of a chamberlin
 Show'd him his room where he must lodge that night, 15
 Pull'd off his boots, and took away the light:
 If any ask for him, it shall be said,
 Hobson has slept, and's newly gone to bed.

XII.

Another on the same.

HERE lieth one, who did most truly prove
 That he could never die while he could move;
 So hung his destiny, never to rot
 While he might still jogg on and keep his trot,
 Made of sphere-metal, never to decay 5
 Until his revolution was at stay.
 Time numbers motion, yet (without a crime
 'Gainst old truth) motion number'd out his time:
 And like an engin mov'd with wheel and weight,
 His principles being ceas'd, he ended strait. 10

Rest

" rent of seven Lays of pasture-ground lying
 " in St. Thomas's Lays towards the mainte-

" nance of this conduit for ever. Moreover
 " at his death he gave 10l. towards the further
 " beautifying

Rest that gives all men life, gave him his death,
 And too much breathing put him out of breath;
 Nor were it contradiction to affirm
 Too long vacation hasten'd on his term.
 Merely to drive the time away he sicken'd, 15
 Fainted, and died, nor would with ale be quicken'd;
 Nay, quoth he, on his swooning bed out-stretch'd,
 If I mayn't carry, fure I'll ne'er be fetch'd,
 But vow, though the cros doctors all stood hearers,
 For one carrier put down to make six bearers. 20
 Ease was his chief disease, and to judge right,
 He dy'd for heaviness that his cart went light:
 His leisure told him that his time was come,
 And lack of load made his life burdensome,
 That ev'n to his last breath (there be that say't) 25
 As he were press'd to death, he cry'd more weight;
 But had his doings lasted as they were,
 He had been an immortal carrier.
 Obedient to the moon he spent his date
 In course reciprocal, and had his fate 30

Link'd

"beautifying the fame." I cannot say much death: they abound with that sort of wit,
 in commendation of these verses upon his which was then in request at Cambridge.

Link'd to the mutual flowing of the seas,
 Yet (strange to think) his wain was his increase:
 His letters are deliver'd all and gone,
 Only remains this superscription.

XIII.

L' ALLEGRO.

HENCE loathed Melancholy,
 Of Cerberus and blackest Midnight born,
 In Stygian cave forlorn
 'Mongst

This and the following poem are exquisitely beautiful in themselves, but appear much more beautiful, when they are considered, as they were written, in contrast to each other. There is a great variety of pleasing images in each of them; and it is remarkable, that the poet represents several of the same objects as exciting both mirth and melancholy, and affecting us differently according to the different dispositions and affections of the soul. This is nature and experience. He derives the title of both poems from the Italian, which language was then principally in vogue. *L' Allegro* is the chearful merry man; and in this poem he describes the course of mirth in the country and in the city from morning till noon, and from noon till night: and possibly he might have this in his thoughts, when he said afterwards in his *Areopagitica* — “there be delights, there be recreations and jolly pastimes that will fetch the day about from sun to sun, and rock the tedious year as in a delightful dream.” Vol. i. p. 154, 155. Edit. 1738.

1. *Hence loathed Melancholy, &c.*] The beginning of this poem is somewhat like the beginning of *Kal. Decembres Saturnales* of Statius, *Sylvarum* Lib. I.

Et Phoebus pater, & severa Pallas,
 Et Musæ procul ite feriatae:
 Jani vos revocabimus Kalendis.
 Saturnus mihi compede exoluta,
 Et multo gravidus mero December,
 Et ridens jocus, et sales protervi
 Adsint, dum refero diem beatam
 Læti Cæsaris, ebriamque partem.

2. *Of Cerberus and blackest Midnight born,*] The poet in making *Melancholy* the daughter of *Cerberus* might perhaps intend to insinuate, that she has something of the cynic, as well as something monstrous and unnatural, in her composition: but if this poem had not undergone two impressions in Milton's life time, and one of them before he lost his sight, I should have imagin'd that he had wrote *Erebus* instead of *Cerberus*, as being more agreeable to Heathen mythology. *Erebus* and *Night* are often



F. Hayman inv. et del.

C. Grignion sculp.

L'Allegro

'Mongst horrid shapes, and shrieks, and sights unholy,
 Find out some uncouth cell, 5
 Where brooding darkness spreads his jealous wings,
 And the night-raven sings;
 There under ebon shades, and low-brow'd rocks,
 As ragged as thy locks,
 In dark Cimmerian desert ever dwell. 10
 But come thou Goddess fair and free,
 In Heav'n ycleap'd Euphrosyne,

And

often joined together, as in Hesiod, Theog.
 ver. 123.

Εκ Χαεῖρος δ' Ερεβος τε μελαινα τε Νυξ ἐγε-
 νοστο.

Νυκτι δ' αὐτ' Αἴθρη τε καὶ Ἥμερη ἐξεγενοντο,
 Ὅς τεκε, κυδαμένη Ερεβει φιλοτῆτι μίγιστα.

And several of their children, enumerated by
 Cicero, are much of the same nature and com-
 plexion as *Melancholy*. De Nat. Deor. III. 17.
 — eorumque fratres & sorores, qui a genea-
 logis antiquis sic nominantur, Metus, Labor,
 Invidentia, Tenebræ, Miseria, Querela, &c.
quos omnes Erebo et Nocte natos ferunt. I find
 Mr. Upton in his letter to Mr. West on Spen-
 ser's Faery Queen has proposed the same con-
 jecture.

4. 'Mongst horrid shapes, &c.] He has this
 passage of Virgil in his eye. Æn. VI. 285 to
 289.

Multaque præterea, variarum monstra fera-
 rum &c. Warburton.

6. Where brooding darkness] Called so be-

cause darkness sets the imagination on work,
 to create ideal forms and beings. Warburton.

10. In dark Cimmerian desert] The Cimme-
 rians were a people who liv'd in caves under
 ground, and never saw the light of the sun.
 See Homer Odyss. XI. 14. and Tibullus IV.
 I. 65.

12. In Heav'n ycleap'd Euphrosyne,] Cleaped
 is called, named; Spenser Faery Queen B. 3.
 Cant. 12. St. 19.

The other *cleaped* Cruelty by name.

The letter y is sometimes prefixed to lengthen
 it a syllable. B. 3. Cant. 5. St. 8.

And is ycleaped Florimel the fair.

Euphrosyne is the name of one of the three
 Graces mention'd by Hesiod. Theog. 909.

Αγλαΐω, καὶ Εὐφροσύω, Θάλιωτ' ἐρατα-
 νω :

and by Spenser. Faery Queen. B. 6. Cant. 10.
 St. 22.

The

And by men, heart-easing Mirth,
 Whom lovely Venus at a birth
 With two sister Graces more 15
 To ivy-crowned Bacchus bore;
 Or whether (as some fager sing)
 The frolic wind that breathes the spring,
 Zephyr with Aurora playing,
 As he met her once a Maying, 20
 There on beds of violets blue,
 And fresh-blown roses wash'd in dew,
 Fill'd her with thee a daughter fair,
 So buxom, blithe, and debonair.

Haste

The first of them hight mild *Euphrosyne*,
 Next fair Aglaia, last Thalia merry.

The poet, in saying that she was called *Euphrosyne* in Heaven, and *Mirth* by men, imitates Homer's manner of speaking, where the names in use among the learned are ascribed to the Gods; and those in vulgar use are attributed to men. See *Paradise Lost*, V. 761. and the note there.

14. *Whom lovely Venus at a birth &c*] The more ancient opinion, as we find it in Hesiod's *Theogony*, was that the Graces were the daughters of Jupiter and Eurynome, and this Spenser adopts in his *Faery Queen*. B. 6. Cant. 10. St. 22.

They are the daughters of sky-ruling Jove,
 By him begot of fair Eurynome.

But Milton with great judgment and a very allowable liberty follows the account of their being sprung from Bacchus and Venus, because the mythology of it suited the nature of his subject better. *Thyer*.

17. *Or whether (as some fager sing) &c*] No mythologist either ancient or modern that I can meet with gives this account of the birth of *Euphrosyne*; nevertheless we must do Milton the justice to own, that he could not possibly have invented better allegorical parents for her than *Zephyrus* and *Aurora*, or the gentle western gales of a fine morning in the spring, which to use his own words in his *Paradise Lost*, IV. 154.

— to the heart inspire
 Vernal delight and joy, able to drive
 All sadness but despair.

His

Hasten thee Nymph, and bring with thee 25
 Jest and youthful Jollity,
 Quips and Cranks, and wanton Wiles,
 Nods and Becks, and wreathed Smiles,
 Such as hang on Hebe's cheek,
 And love to live in dimple sleek; 30
 Sport that wrinkled Care derides,
 And Laughter holding both his sides.
 Come, and trip it as you go
 On the light fantastic toe,
 And in thy right hand lead with thee, 35
 The mountain nymph, sweet Liberty;

And

His pretence of authority in the parenthesis (*as some sager sing*) is introduc'd in my opinion only to give a more venerable authoritative air to his poem: and I have often suspected, that that passage in the 10th book of *Paradise Lost*, where the evil Angels are describ'd turn'd into serpents, and as the poet adds ver. 575.

Yearly injoin'd, *some say*, to undergo
 This annual humbling certain number'd days,

is an instance of the same sort. *Thyer.*
As some sager sing. It is *sages* in Mr. Fenton's edition, but the old editions have *sager*. Both these genealogies were probably of the poet's own invention, but he rather favors the latter.

32. *And Laughter holding both his sides.*] A fine improvement upon Shakespear. A Midsummer Night's Dream Act 2. Sc. 1.

And then the whole quire hold their hips,
 and loffe.

33. *Come, and trip it as you go*
On the light fantastic toe,] Another imitation of Shakespear. *Tempest* Act 4. Sc. 2. Ariel to the Spirits

— Come, and go, —
 Each one tripping on his toe.

36. *The mountain nymph, sweet Liberty;*] I suppose Liberty is called *the mountain nymph*, because the people in mountainous countries have generally preserved their liberties longest, as the Britons formerly in Wales, and the inhabitants in the mountains of Switzerland at this day.

And if I give thee honor due,
 Mirth, admit me of thy crew
 To live with her, and live with thee,
 In unreprieved pleasures free; 40
 To hear the lark begin his flight,
 And singing startle the dull night,
 From his watch-tow'r in the skies,
 Till the dappled dawn doth rise;
 Then to come in spite of sorrow, 45
 And at my window bid good morrow,
 Through the sweet-briar, or the vine,
 Or the twisted eglantine:
 While the cock with lively din

Scatters

41. *To hear the lark begin his flight, &c.*] At the same time that Milton delights our imagination with this charming scene of rural cheerfulness, he gives us a fine picture of the regularity of his life, and the innocency of his own mind. The principal circumstances are taken from the earliest dawn of the morning, and prove the truth of what he says of himself in his Apology for Smeectymnuus, "that he
 " was up and stirring, in winter often ere the
 " sound of any bell awake men to labor, or
 " to devotion; in summer as oft with the
 " bird that first rouses, or not much tardier,
 " to read good authors &c": And few minds, I believe, but such as are innocent and un-

stain'd with guilty pleasures have any great taste for these pure and genuine ones which the poet describes. *Thyer.*

44. — *the dappled dawn*] The word is used and explain'd in Shakespear. Much Ado about Nothing. Act 5. Sc. 8.

— and look the gentle day,
 Before the wheels of Phœbus, round about
Dapples the drousy east with spots of gray.

45. *Then to come in spite of sorrow,*] These two poems, L'Allegro and Il Penseroso, are certainly the best of Milton's productions in rime, for the rimes in Lycidas are irregular: but yet we may observe that several things are
 said,

Scatters the rear of darkneſs thin, 50
 And to the ſtack, or the barn-door,
 Stoutly ſtruts his dames before:
 Oft liſt'ning how the hounds and horn
 Chearly rouse the ſlumb'ring morn,
 From the ſide of ſome hoar hill, 55
 Through the high wood echoing ſhrill:
 Some time walking not unſeen
 By hedge-row elms, on hillocks green,
 Right againſt the eaſtern gate,
 Where the great ſun begins his ſtate, 60
 Rob'd in flames, and amber light,
 The clouds in thouſand liveries dight,

While

ſaid, which would not have been ſaid but only for the ſake of the rime, and we have an inſtance, I conceive, in the line before us. Mr. Pope, I have been inform'd, had remark'd ſeveral defects of the ſame kind in theſe two poems; and there may be ſome truth and juſtneſs in the obſervation, which Dryden has made in the dedication of his Juvenal, that “ rime was not Milton’s talent, he had neither “ the eaſe of doing it, nor the graces of it;” but then it muſt be ſaid, that he had talents for greater things, and there is more harmony in his blank verſe than in all the riming poetry in the world.

62. *The clouds in thouſand liveries dight,*]
 And ſo in *Il Penſeroſo*

And ſtoried windows richly dight.

Dight, dreſs’d, adorn’d; a word uſed by Spenser and our old writers. *Faery Queen*. B. 1. Cant. 4. St. 6.

With rich array and coſtly arras dight.
Fairfax Cant. 1. St. 72.

So every one in arms was quickly dight.

A a a

69. *Strait*

While the plow-man near at hand
 Whistles o'er the furrow'd land,
 And the milkmaid singeth blithe, 65
 And the mower whets his scythe,
 And every shepherd tells his tale
 Under the hawthorn in the dale.
 Strait mine eye hath caught new pleasures
 Whilst the landskip round it measures, 70
 Ruffet lawns, and fallows gray,
 Where the nibbling flocks do stray,
 Mountains on whose barren breast
 The lab'ring clouds do often rest,
 Meadows trim with daisies pied, 75
 Shallow brooks, and rivers wide.
 Towers and battlements it sees
 Bosom'd high in tufted trees,

Where

69. *Strait mine eye hath caught new pleasures*] There is in my opinion great beauty in this abrupt and rapturous start of the poet's imagination, as it is extremely well adapted to the subject, and carries a very pretty allusion to those sudden gleams of vernal delight which break in upon the mind at the sight of a fine prospect. *Thyer.*

72. *Where the nibbling flocks do stray,*] *Nibbling sheep* is an expression in Shakespear. Tem-

pest Act 4. Sc. 3. And *stray* is not in the sense of *wander*, *go astray*, but only signifies *feed at large*, as in Virgil Ecl. I. 9.

Ille meas *errare* boves, ut cernis, et ipsum
 Ludere quæ vellem calamo permisit agresti.

80. *The Cynosure of neighb'ring eyes.*] As if he had said, the pole-star of neighb'ring eyes: an affected expression. *Cynosura* is the constellation of *Ursa minor* or the little bear next to
 our

Where perhaps some beauty lies,
 The Cynosure of neighb'ring eyes. 80
 Hard by, a cottage chimney smokes,
 From betwixt two aged oaks,
 Where Corydon and Thyrsis met,
 Are at their savory dinner set
 Of herbs, and other country messes, 85
 Which the neat-handed Phillis dresses;
 And then in haste her bow'r she leaves,
 With Thestylis to bind the sheaves;
 Or if the earlier season lead
 To the tann'd haycock in the mead. 90
 Sometimes with secure delight
 The upland hamlets will invite,
 When the merry bells ring round,
 And the jocond rebecs sound

To

our pole, as in the Mask 342. I find the same
 expression in Democritus Junior or Burton's
 treatise of Melancholy, as quoted by Mr. Peck.
 "'Tis the general humor of all lovers; she is
 "his stern, his pole-star, his guide, his Cy-
 "nosure, his Hesperus and Vesperus, &c.
 p. 512.

84. *Are at their savory dinner set*

Of herbs, &c.] Mr. Thyer thinks with me
 that this is an allusion to Virgil Ecl. II. 10.

Thestylis et rapido fessis messoribus æstu
 Allia serpyllumque herbas contundit olentes.

And tho' *Phillis* is the cook here, *Thestylis* is
 introduc'd soon after.

92. *The upland hamlets]* Upland in opposition
 to the hay-making scene in the lower lands.

Thyer.

94. *And the jocond rebecs sound]* *Rebec* is a
 three-stringed fiddle, derived from the French

A a a 2

rebec

To many a youth, and many a maid, 95
 Dancing in the chequer'd shade ;
 And young and old come forth to play
 On a sunshine holy-day,
 Till the live-long day-light fail ;
 Then to the spicy nut-brown ale, 100
 With stories told of many a feat,
 How faery Mab the junkets eat,
 She was pincht, and pull'd she said,
 And he by friers lanthorn led
 Tells how the drudging Goblin swet, 105
 To earn his cream-bowl duly fet,
 When in one night, ere glimpse of morn,
 His shadowy flae hath thresh'd the corn,

That

rebec or the Italian *ribeoca*, and these, says Skinner, à *Rebacchando*, ubi *Re* sensum auget, quia sc. hoc instrumento in conviviis, comestationibus et symposiis uti solebant ; and therefore Milton properly bestows upon it the epithet *jocond*. He uses the word again in his *Areopagitica* p. 149. Vol. 1. Edit. 1738. "The villagers also must have their visitors to inquire what lectures the bagpipe and the *rebec* reads &c".

96. *Dancing in the chequer'd shade ;*] Shakespear's *Titus Andronicus* Act 2. Sc. 4.

The green leaves quiver with the cooling wind,
 And make a chequer'd shadow on the ground.
 Virgil *Ecl.* V. 5.

Sive sub incertas Zephyris motantibus umbras. *Richardson.*

101. *With stories told of many a feat, &c*] These stories of Faeries and Goblins formerly made part of the belief of the country people, and with great propriety therefore are made the subjects of their conversation over their nut-brown ale at night. Shakespear too in compliance

That ten day-lab'ers could not end;
 Then lies him down the lubbar fiend, 110
 And stretch'd out all the chimney's length,
 Basks at the fire his hairy strength,
 And crop-full out of doors he flings,
 Ere the first cock his matin rings.
 Thus done the tales, to bed they creep, 115
 By whisp'ring winds soon lull'd asleep.
 Towred cities please us then,
 And the busy hum of men,
 Where throngs of knights and barons bold
 In weeds of peace high triumphs hold, 120
 With store of ladies, whose bright eyes
 Rain influence, and judge the prize

Of

compliance with these vulgar notions has introduc'd the like faery tales in several of his plays and particularly in his *Midsummer Night's Dream*: and no wonder that Milton, who has so often imitated Shakespear, has imitated him likewise in this particular.

106. *To earn his cream-bowl duly set, &c*] Reginald Scot gives a brief account of this imaginary Spirit much in the same manner with this of our author. "Your grand-dames, maids, were wont to set a *bowl of milk* for him, for his pains in grinding of malt or mustard, and sweeping the house at mid-

night — his *white bread and milk* was his "standing fee." *Discovery of Witchcraft.* Lond. [1588 and] 1651. 4^o p. 66. *Peck.*

119. *Where throngs of knights and barons bold &c*] It may perhaps be objected that this is a little unnatural, since tilts and tournaments were disus'd, when Milton wrote this poem: But when one considers how short a time they had been laid aside, and what a considerable figure these make in Milton's favorite authors, his introducing them here is easily accounted for, and I think as easily to be excus'd. *Thyer.*

Of wit, or arms, while both contend
 To win her grace, whom all commend.
 There let Hymen oft appear 125
 In saffron robe, with taper clear,
 And pomp, and feast, and revelry,
 With mask, and antique pageantry,
 Such sights as youthful poets dream
 On summer eves by haunted stream. 130
 Then to the well-trod stage anon,
 If Johnson's learned sock be on,
 Or sweetest Shakespear, fancy's child,
 Warble his native wood-notes wild.
 And ever against eating cares, 135
 Lap me in soft Lydian airs,
 Married to immortal verse,

Such

132. *If Johnson's &c]* We see by this, that Milton's favorite dramatic entertainments were Johnson's Comedies, and Shakespear's Plays: and in a few words he touches the distinguishing characteristics of these two famous poets, the art of Johnson and nature of Shakespear, the learning of the one and the genius of the other: and there is this farther propriety in his praising of Shakespear, that while he commends, he imitates him. *Love's Labor's lost. Act 1. Sc. 1.*

This child of fancy, that Armado hight.

135. *And ever against eating cares,
 Lap me in soft Lydian airs, &c]* So also in the Mask speaking of Circe and the Sirens,

Who as they sung, would take the prison'd soul,

And lap it in Elysium —

It may be observ'd that Milton's imagination glows with a particular brightness not only in this

Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of linked sweetness long drawn out,
 With wanton heed, and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that ty
 The hidden soul of harmony;
 That Orpheus self may heave his head
 From golden slumber on a bed
 Of heapt Elysian flow'rs, and hear
 Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half regain'd Eurydice.
 These delights, if thou canst give,
 Mirth, with thee I mean to live.

140

145

150

IL

this charming passage, but in every other where
 he has occasion to describe the power of music,
 which shows how fond he was of it, and finely
 exemplifies Horace's maxim,

Verbaque provisam rem non invita sequen-
 tur. *Thyer.*

The *Lydian* music was very soft and sweet, and
 according to Cassiodorus (Varior. lib. 2. ep. 40.
 ad Boethium) contra nimias curas, animæ-
 que tædia reperta, remissione reparabat et

oblectatione animos corroborabat. And so
 Dryden in his excellent Ode on St. Cecilia's
 day.

Softly sweet, in *Lydian* measures,
 Soon he sooth'd his soul to pleasures.

151. *These delights if thou canst give,
 Mirth, with thee I mean to live.*] The con-
 cluding turn of this and the following poem is
 borrow'd from the conclusion of two beautiful
 little pieces of Shakespear, intitled The Pas-
 sionate

fionate

XIV.

IL PENNEROSO.

HENCE vain deluding joys,
 The brood of folly without father bred,
 How little you bested,
 Or fill the fixed mind with all your toys?
 Dwell in some idle brain,
 And fancies fond with gaudy shapes possess,
 As thick and numberless
 As the gay motes that people the sun-beams,
 Or likest hovering dreams

The

fonate Shepherd to his Love, and The Nymph's
 Reply to the Shepherd;

If these delights thy mind may move,
 Then live with me, and be my love.

These two poems are printed at length in the
 notes upon the third Act of the Merry Wives
 of Windsor in Mr. Warburton's edition.

Il Penferoso is the thoughtful melancholy
 man; and Mr. Thyer concurred with me in
 observing that this poem both in its model
 and principal circumstances is taken from a
 song in praise of melancholy in Fletcher's Co-
 medy call'd the *Nice Valor or passionate Mad-*
man. The reader will not be displeas'd to see
 it here, as it is well worth transcribing.

Hence all you vain delights,
 As short as are the nights

Wherein you spend your folly;
 There's nought in this life sweet,
 If man were wise to see't,
 But only Melancholy,
 Oh sweetest Melancholy.

Welcome folded arms, and fix'd eyes,
 A sigh that piercing mortifies,
 A look that's fasten'd to the ground,
 A tongue chain'd up without a sound.

Fountain heads, and pathless groves,
 Places which pale passion loves;
 Moon-light walks, when all the fowls
 Are warmly hous'd, save bats and owls;
 A midnight bell, a parting groan,
 These are the sounds we feed upon;
 Then stretch our bones in a still gloomy valley,
 Nothing's so dainty sweet, as lovely Melancholy.

2. The



F. Hayman inv. et del.

C. Grignion sculp.

Il Penseroso

The fickle pensioners of Morpheus train. 10
 But hail thou Goddess, sage and holy,
 Hail divinest Melancholy,
 Whose faintly visage is too bright
 To hit the sense of human sight,
 And therefore to our weaker view 15
 O'er-laid with black, staid wisdom's hue;
 Black, but such as in esteem
 Prince Memnon's sister might beseem,
 Or that starr'd Ethiop queen that strove
 To set her beauties praise above 20

The

2. *The brood of folly without father bred,*
 He assigns the same kind of origin to these
 fantastic joys, as Hesiod does to dreams, which
 he says the Night brings forth without a father.
 Theog. 212.

— ετιχλε δε Φυλον ονειρων
 ου τιμι κοιμηθεισα θεα τεκε Νυξ ερεβεννη.

Mr. Thyer had made the same observation
 with me; and we may be the more certain of
 this allusion on account of the following com-
 parison — *likest hovering dreams.*

7. *As thick and numberless*
As the gay motes that people the sun-beams,
 A similitude copied from Chaucer. Wife of
 Bath's Tale. ver. 868.

As thik as motis in the sunné beme.

10. *The fickle pensioners of Morpheus train.*]
Morpheus, the minister of Somnus or Sleep, so

called because he feigns τας μορφας, the very
 countenances, words, manners and gestures of
 mankind, and exhibits them in dreams. So
 Ovid Met. XI. 634.

Excitat artificem simulatoremque figuræ
Morphea. Peck.

18. *Prince Memnon's sister*] *Memnon*, king
 of Ethiopia, son of Tithonus by Aurora, re-
 pairing with a great host to the relief of Priam
 king of Troy, was there slain by Achilles.

Peck.

19. *Or that starr'd Ethiop queen &c*] *Cas-
 siope*, wife of *Cepheus* king of Ethiopia, af-
 ter having triumphed over all the beauties of
 her age, daring to compare herself to the *Ne-
 reids*, raised their indignation against her to
 such a degree, that they sent a prodigious
 whale into the country, so that to appease them

B b b

she

The Sea-Nymphs, and their pow'rs offended:
 Yet thou art higher far descended,
 Thee bright-hair'd Vesta long of yore
 To solitary Saturn bore;
 His daughter she (in Saturn's reign, 25
 Such mixture was not held a stain).
 Oft in glimmering bow'rs and glades
 He met her, and in secret shades
 Of woody Ida's inmost grove,
 While yet there was no fear of Jove. 30
 Come pensive Nun, devout and pure,
 Sober, stedfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestic train,

And

she was commanded by the oracle to expose
 her daughter Andromeda, to be devoured by
 the monster; but Perseus delivered Andro-
 meda, and procured Cassiope to be taken into
 Heaven; for which last reason our author here
 calls her the *starr'd Ethiop queen*. Peck.

23. *The bright-hair'd Vesta &c*] As Milton
 here is speaking of one of the Goddesses of
 the Ancients, he very judiciously adopts their
 manner of describing them by some epithet
 distinguishing the color of their eyes, hair &c

as χρυσοκομης, γλαυκωπις &c. The allegory
 contain'd under this description is no less beau-
 tiful than that which he had before given us in
 his account of the birth of Euphrosyne from
 Zephyrus and Aurora. *Saturn* was always
 considered by those philosophers, who em-
 brac'd the opinion of planetary influences, as
 presiding over persons of a gloomy thoughtful
 turn, and this cast of mind temper'd and re-
 fin'd with a proper mixture of *fire*, which the
 Ancients worshipt under the name of Vesta, is
 the best adapted to relish such pleasures as the
 poet

And sable stole of Cyprus lawn, 35
 Over thy decent shoulders drawn.
 Come, but keep thy wonted state,
 With even step, and musing gate,
 And looks commercing with the skies,
 Thy rapt soul sitting in thine eyes: 40
 There held in holy passion still,
 Forget thyself to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast:
 And join with thee calm Peace, and Quiet, 45
 Spare Fast, that oft with Gods doth diet,
 And hears the Muses in a ring
 Ay round about Jove's altar sing:

And

poet is here describing. What gives an additional beauty still, is the supposing *Melancholy* begot in *secret shades of woody Ida's inmost grove*.
Thyer.

35. *Cyprus lawn*,] In Milton's editions it is *Cipres lawn*; but I presume the word is *Cyprus*, as Mr. Symphon observed likewise, who says it is a common term in Ben. Johnson.

43. *With a sad leaden downward cast*] The same epithet Shakespear applies to contemplation, in his *Love's Labor's lost*.

For when would you, my Liege, or you, or
you
In *leaden contemplation* have found out &c.
Thyer.

47. *And hears the Muses in a ring
Ay round about Jove's altar sing.*] Here Mr. Thyer and Mr. Richardson observed with me, that it is an allusion to what Hesiod says of the Muses. Theog. 3.

Και τε περι κρηνην ιοειδ' εα ποσσ' απαλοισιν
Ορχανται, και βωμον ερδενεος Κρηνιωνος.
B b b 2

52. *Him*

And add to these retired Leisure,
 That in trim gardens takes his pleasure; 50
 But first, and chiefest, with thee bring,
 Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,
 The Cherub Contemplation;
 And the mute Silence hift along, 55
 'Lefs Philomel will deign a song,
 In her sweetest, saddest plight,
 Smoothing the rugged brow of night,
 While Cynthia checks her dragon yoke,
 Gently o'er th' accustom'd oak; 60
 Sweet bird that shunn'ft the noise of folly,
 Most musical, most melancholy!

Thee

52. *Him that yon soars on golden wing, &c*] I cannot find out from whence Milton copied this description. It seems to be the imagery of some fanciful Italian, either allegorical poet or painter. Spenser has likewise given a description of *Contemplation*, but he describes him under the figure of a venerable old man; and I cannot but agree with Mr. Thyer, that there is more propriety in this than in the gayer personage of Milton, which is more like a Cupid than any thing else.

59. — *dragon yoke,*] This office is attributed to *dragons* on account of their watchful-

ness. So Shakespear in *Cymbeline*, Act 2. Sc. 2.

Swift, swift, you *dragons* of the night.

And in *Troilus and Cressida* Act 5. Sc. 14.

The *dragon* wing of night o'erspreads the earth.

Milton has somewhat of the same thought again in his Latin poems. In obitum Præfulis Eliensis.

Longeque sub pedibus deam
 Vidi triformem, dum coercebat suos
 Frænis *dracones* aureis.

61. *Sweet*

Thee chauntrefs oft the woods among
 I woo to hear thy even-song;
 And missing thee, I walk unseen 65
 On the dry smooth-shaven green,
 To behold the wand'ring moon,
 Riding near her highest noon,
 Like one that had been led astray
 Through the Heav'n's wide pathless way, 70
 And oft, as if her head she bow'd,
 Stooping through a fleecy cloud.
 Oft on a plat of rising ground,
 I hear the far-off Curfeu sound,
 Over some wide-water'd shore, 75
 Swinging slow with fullen roar;

Or

61. *Sweet Bird &c*] It is remarkable that here he begins his time from evening, as in L'Allegro from the early morning, and here with the nightingale as there with the lark. And as Mr. Thyer observes, this rapturous start of the poet's fancy in praise of his favorite bird is extremely natural and beautiful: and 'tis worth the reader's while too to observe, how finely he makes it serve to connect his subject, and insensibly as it were to introduce the following charming night-scene.

74. *I hear the far-off Curfeu sound, &c*] William the Conqueror, in the first year of

his reign, commanded that in every town and village a bell should be rung every night at eight of the clock, and that all persons should then put out their fire and candle, and go to bed; the ringing of which bell was called *Curfeu*, Fr. *Couvre-feu*, that is Cover-fire. See the Glossary to Chaucer. And the two following lines, with the frequent alliteration of the letter s, inimitably express the motion and sound of a great heavy bell. We almost think we hear it.

Over some wide-water'd shore,
Swinging slow with fullen roar.

The

Or if the air will not permit,
 Some still removed place will fit,
 Where glowing embers through the room
 Teach light to counterfeit a gloom, 80
 Far from all resort of mirth,
 Save the cricket on the hearth,
 Or the belman's droufy charm,
 To bless the doors from nightly harm:
 Or let my lamp at midnight hour, 85
 Be seen in some high lonely tow'r,
 Where I may oft out-watch the Bear,
 With thrice great Hermes, or unsphere

The

The poet no doubt remember'd Shakespear's
 passing-bell, but I think he has exceeded his
 original. Sonnet 71.

No longer mourn for me when I am dead,
 Then you shall hear *the surly sullen bell*
 Give warning to the world that I am fled
 From this vile world, with vilest worms to
 dwell.

87. *Where I may oft outwatch the bear,*] The
 constellation so called, that never sets. Virg.
 Georg. I. 246.

Arctos oceani metuentes æquore tingi.

88. *With thrice great Hermes,*] *Hermes Trif-*
megistus, the Egyptian philosopher, flourished a

little after Moses. He maintained the truth of
 one God against the idolatry and polytheism of
 his countrymen. *Peck.*

88.

— or unsphere

The spirit of Plato to unfold &c] *The spirit*
of Plato is rightly summon'd to unfold these
 particular notions, for he has treated more
 largely than any of the philosophers, concern-
 ing the separate state of the soul after death,
 and concerning Demons residing in the ele-
 ments, and influencing the planets, and direct-
 ing the course of nature. I would not swell
 this note with quotations from his works, be-
 cause the English reader may see a summary of
 his doctriens at the end of Stanley's Life of
 that

The spirit of Plato to unfold
 What worlds, or what vast regions hold 90
 The immortal mind that hath forfook
 Her mansion in this fleshly nook:
 And of those Demons that are found
 In fire, air, flood, or under ground,
 Whose power hath a true consent 95
 With planet, or with element.
 Sometime let gorgeous tragedy
 In scepter'd pall come sweeping by,
 Presenting Thebes, or Pelops line,
 Or the tale of Troy divine, 100

Or

that philosopher. And as Mr. Thyer observes, the word *unsphere* alludes to the Platonic notion of different spheres or regions being assign'd to spirits of different degrees of perfection or impurity. The same term is used in the Mask ver. 2.

— where those immortal shapes
 Of bright aerial spirits live *inspher'd*
 In regions mild of calm and serene air.

98. *In scepter'd pall*] The same as Horace calls *palla honesta*. De Arte poet. 278.

Post hunc personæ *pallæque* repertor *honestæ*
 Æschylus —

99. *Presenting Thebes or Pelops line,*

Or the tale of Troy divine,] These were the principal subjects of the ancient tragedies; and he seems to allude particularly to the *Septem contra Thebas* of Æschylus, and the *Phœnissæ* of Euripides, and the *Antigone* of Sophocles, and the *Thebais* of Seneca, which *present Thebes*; and to the *Thyestes* of Seneca, and the *Agamemnon* of Æschylus, which *present Pelops line*; and to the *Troades* of Euripides and of Seneca, and other tragedies which *present the tale of Troy divine*, therefore called *divine* because built by the Gods; for I think with Mr. Thyer, that *divine* is not to be join'd with *tail*, as many understand it: and as Mr. Jortin notes, it is called in Homer *Ιλίου ἱστία*.

104. *Might*

Or what (though rare) of later age
 Ennobled hath the buskin'd stage.
 But, O sad Virgin, that thy power
 Might raise Musæus from his bower,
 Or bid the soul of Orpheus sing 105
 Such notes, as warbled to the string,
 Drew iron tears down Pluto's cheek,
 And made Hell grant what love did seek.
 Or call up him that left half told
 The story of Cambuscan bold, 110
 Of Camball, and of Algarife,
 And who had Canace to wife,

That

104. *Might raise Musæus from his bower,*] The poet *Musæus* makes the most distinguish'd figure in Virgil's *Elysium*. *Æn.* VI. 667.

*Musæum ante omnes, medium nam plurima turba
 Hunc habet, atque humeris extantem suspicit altis.*

105. *Or bid the soul of Orpheus sing &c*] It is a property of music, that the same strains have a power to excite pain or pleasure, as the state is in which it finds the hearer. Hence Milton makes the self-same strains of Orpheus proper to excite both the affections of mirth and melancholy, just as the mind is then disposed. If to mirth, he calls for such music,

That Orpheus self may heave his head &c.

If to melancholy —

Or bid the soul of Orpheus sing &c.

See Warburton's *Shakespear*. Vol. 3. p. 118.

107. *Drew iron tears down Pluto's cheek,*] Our author here very strongly expresses the sense of the following line of Seneca's upon the same occasion, which I suppose he had in view. *Herc. Fur.* 578.

Deflent et lacrymis difficiles Dei. Thyer.

109. *Or call up him that left half told*

The story of Cambuscan bold, &c] He means Chaucer and his *Squire's tale*, wherein *Cambuscan* is king of Sarra in Tartary, and has two sons *Algarife* and *Camball*, and a daughter named *Canace*. This *Tartar king* receives a present from the king of Araby and Ind, of

That own'd the virtuous ring and glafs,
 And of the wondrous horfe of brafs,
 On which the Tartar king did ride; 115
 And if ought elfe great bards befide
 In fage and folemn tunes have fung,
 Of turneys and of trophies hung,
 Of forests, and enchantments drear,
 Where more is meant than meets the ear. 120
 Thus night oft fee me in thy pale carreer,
 Till civil-fuited morn appear,
 Not trickt and frount as ſhe was wont
 With the Attic boy to hunt,

But

a *wondrous horfe of brafs* that could transport him thro' the air to any place, and a ſword of rare qualities; and at the ſame time his daughter *Canace* is preſented with a *virtuous ring and glafs*, a glafs by which ſhe could diſcover ſecrets and future events, and a ring by which ſhe could underſtand the language of birds. This tale was either never finiſh'd by Chaucer, or part of it is loſt: but Spenser has endeavor'd to ſupply the defect in his *Faery Queen*, and begins with ſuch a handsome introduction and addreſs to the ſpirit of Chaucer, that I ſhould be tempted to tranſcribe it, if it would not prolong this note beyond its due meaſure. See B. 4. Cant. 2. St. 32. &c.

116. *And if ought elfe great bards befide &c*] Ariosto, and Spenser more particularly, of whoſe allegorical poetry it may be ſaid with

great truth and propriety, that *more is meant than meets the ear*. And thus in theſe two little poems Milton makes his compliments to our greateſt English poets, Johnſon and Shakeſpear, Chaucer and Spenser.

122. *Till civil-fuited morn appear,*] *Paradise Regain'd*, IV. 426.

— till morning fair
 Came forth with pilgrim ſteps in amice gray.
Richardſon.

Shakeſpear for the ſame reaſon ſays of night,
Romeo and Juliet Act 3. Sc. 4.

— Come civil night,
 Thou ſober-fuited matron, all in black.

123. *Not trickt and frount as ſhe was wont
 With the Attic boy to hunt,*] Shakeſpear calls
 C c c drefs

But kercheft in a comely cloud, 125
 While rocking winds are piping loud,
 Or usher'd with a shower still,
 When the gulf hath blown his fill,
 Ending on the rufpling leaves,
 With minute drops from off the eaves. 130
 And when the fun begins to fling
 His flaring beams, me Goddefs bring
 To arched walks of twilight groves,
 And fhadows brown that Sylvan loves
 Of pine, or monumental oak, 135
 Where the rude ax with heavèd ftroke
 Was never heard the Nymphs to daunt,
 Or fright them from their hallow'd haunt.
 There in clofe covert by fome brook,
 Where no profaner eye may look, 140
 Hide me from day's garifh eye,

While

drefs *tricking*. Mrs. Page in the Merry Wives of Windfor——Go get us properties and *tricking* for our faeries. *Frount* is another word to the fame purpose, fignifying much the fame as frizled, crisped, curled. *The Attic boy* is Cephalus, with whom Aurora fell in love as he was hunting. See Peck, and Ovid. Met. VII. 701.

125. *But kercheft in a comely cloud,*] *Kerchef* is a head-drefs from the French, *couvre chef*; a word used by Chaucer and Shakespear. Julius Cæsar, Act 2. Sc. 3.

141. — *day's garifh eye,*] *Garifh*, fplendid, gaudy. A word in Shakespear. Richard III. Act 4. Sc. 4.

While the bee with honied thie,
 That at her flow'ry work doth sing,
 And the waters murmuring
 With such consort as they keep, 145
 Entice the dewy-feather'd sleep;
 And let some strange mysterious dream
 Wave at his wings in aery stream
 Of lively portraiture display'd,
 Softly on my eye-lids laid. 150
 And as I wake, sweet music breathe
 Above, about, or underneath,
 Sent by some Spirit to mortals good,
 Or th'unseen Genius of the wood.
 But let my due feet never fail 155
 To walk the studious cloysters pale,
 And love the high embowed roof,
 With antic pillars massy proof,

And

— a garish flag.

Romeo and Juliet. Act 3. Sc. 4.

— all the world shall be in love with night,
 And pay no worship to the garish sun.

148. *Wave at his wings*] *Wave* is used here
 as a verb neuter.

151. — *sweet music breathe* &c.] This
 thought is taken from Shakespear's *Tempest*.
Fortin.

158. — *pillars massy proof*,] That is proof
 against a great weight. So in the poem of
Arcades

— branching elm *star-proof*,

C c c 2

that

And storied windows richly dight,
 Casting a dim religious light. 160
 There let the pealing organ blow,
 To the full voic'd quire below,
 In service high, and anthems clear,
 As may with sweetness, through mine ear,
 Dissolve me into extasies, 165
 And bring all Heav'n before mine eyes.
 And may at last my weary age
 Find out the peaceful hermitage,
 The hairy gown and mossy cell,
 Where I may sit and rightly spell 170
 Of every star that Heav'n doth shew,
 And every herb that sips the dew ;

Till

that is which will resist the evil influence of the planets. It is a vulgar superstition that one species of elm has that virtue. *Warburton.*

160. *Casting a dim religious light.*] Mr. Pope has imitated this in his *Eloisa to Abelard.* ver. 143.

Where awful arches make a noon-day night,
 And the dim windows shed a solemn light.

161. *There let the pealing organ blow, &c.]* This shows that Milton, however mistaken in other respects, did not run into the enthusiastic madness of that fanatic age against Church Music. *Thyer.*

167. *And may at last my weary age &c.]* There is something extremely pleasing and proper in this last circumstance, not merely as it varies and enlarges the picture, but as it adds such a perfection and completeness to it, by conducting the *Penferoso* so happily to the last scene of life, as leaves the reader's mind fully satisfied : And if preferring the one would not look like censuring the other, I would say that in this respect this poem claims a superiority over the *Allegro*, which, altho' design'd with equal judgment, and executed with no less spirit, yet ends as if something more might still have been added. *Thyer.*

173. *Till*

Till old experience do attain
 To something like prophetic strain.
 These pleasures Melancholy give, 175
 And I with thee will choose to live.

XV.

* ARCADES.

Part of an Entertainment presented to the Countess
 Dowager of Derby at Harefield, by some noble
 persons of her family, who appear on the scene in
 pastoral habit, moving toward the seat of state,
 with this Song.

I. SONG.

LOOK Nymphs, and Shepherds look,
 What sudden blaze of majesty

Is

173. *Till old experience do attain
 To something of prophetic strain.*] This re-
 sembles what Cornelius Nepos says of Cicero,
 that his prudence seemed to be a kind of divi-
 nation, for he foretold every thing that hap-
 pen'd afterwards like a prophet. — et facile
 existimari possit, prudentiam quodammodo
 esse divinationem. Non enim Cicero ea so-
 lum, quæ vivo se acciderunt, futura prædixit,
 sed etiam, quæ nunc usu veniunt, cecinit, ut
 vates. Vita Attici cap. 16. This ending is
 certainly very fine, but tho' Mr. Thyer thinks
 it perfect and complete, yet others have been
 of opinion that something more might still be

added, and I have seen in Mr. Richardson's
 book some lines of Mr. John Hughes.

There let Time's creeping winter shed
 His reverend snow around my head;
 And while I feel by fast degrees
 My sluggish blood wax chill and freeze,
 Let thought unveil to my fix'd eye
 A scene of deep eternity,
 Till life dissolving at the view,
 I wake and find the vision true.

* This poem is only *part* of an Entertain-
 ment, or *Mask*, as it is also intitled in Mil-
 ton's Manuscript, the rest probably being of

Is that which we from hence descry,
Too divine to be mistook:

This, this is she
To whom our vows and wishes bend;
Here our solemn search hath end.

Fame, that her high worth to raise,
Seem'd erst so lavish and profuse,
We may justly now accuse
Of detraction from her praise;
Less than half we find exprest,
Envy bid conceal the rest.

Mark what radiant state she spreads,
In circle round her shining throne,
Shooting her beams like silver threads;

This,

a different nature, or composed by a different hand. *The Countess Dowager of Derby*, to whom it was presented, must have been Alice, daughter of Sir John Spenser of Althorp in Northamptonshire Knight, and the widow of Ferdinando Stanley the fifth Earl of Derby: and *Harefield* is in Middlesex, and according to Camden lieth a little to the north of Uxbridge, so that I think we may certainly conclude, that Milton made this poem while he

resided in that neighbourhood with his father at Horton near Colebrooke. It should seem too, that it was made before the Mask at Ludlow, as it is a more imperfect essay: and Frances the second daughter of this Countess Dowager of Derby being married to John Earl of Bridgwater, before whom was presented the Mask at Ludlow, we may conceive in some measure how Milton was induc'd to compose the one after the other. The alliance between

This, this is she alone,
Sitting like a Goddess bright,
In the center of her light.

Might she the wise Latona be, 20
Or the towred Cybele,
Mother of a hundred Gods;
Juno dares not give her odds;
Who had thought this clime had held
A deity so unparallel'd? 25

As they come forward, the Genius of the wood appears,
and turning toward them, speaks.

GENIUS.

STAY gentle Swains, for though in this disguise,
I see bright honor sparkle through your eyes; Of

between the families naturally and easily accounts for it: and in all probability the Genius of the wood in this poem, as well as the attendant Spirit in the Mask, was Mr. Henry Lawes, who was the great master of music at that time, and taught most of the young nobility.

10. *We may justly now accuse &c*] These lines were thus at first in the Manuscript.

*Now seems guilty of abuse
And detraction from her praise
Less than half she hath exprest,
Envy bid her hide the rest.*

18. *Sitting like &c*] It was at first,
Seated like a Goddess bright &c.

23. *Juno dares not &c*] The Manuscript had at first,

Ceres

Of famous Arcady ye are, and sprung
 Of that renowned flood, so often fung,
 Divine Alpheus, who by secret sluice 30
 Stole under seas to meet his Arethuse;
 And ye, the breathing roses of the wood,
 Fair silver-buskin'd Nymphs as great and good,
 I know this quest of yours, and free intent
 Was all in honor and devotion meant 35
 To the great mistress of yon princely shrine,
 Whom with low reverence I adore as mine,
 And with all helpful service will comply
 To further this night's glad solemnity;
 And lead ye where ye may more near behold 40
 What shallow-searching Fame hath left untold;
 Which I full oft amidst these shades alone
 Have sat to wonder at, and gaze upon:

For

Ceres dares not give her odds;

Who *would have* thought this clime had
held &c.

30. *Divine Alpheus*, &c] A famous river of Arcadia, that sinking under ground passeth thro' the sea without mixing his stream with the salt-waters, and riseth at last with the fountain Arethuse near Syracuse in Sicily. Virg. *Æn.* III. 694.

— *Alpheum fama est huc, Elidis amnem,
Occultas egisse vias subter mare, qui nunc
Ore, Arethusa, tuo Siculis confunditur undis.*

Alpheus, as old fame reports, has found
From Greece a secret passage under ground,
By love to beauteous Arethusa led,
And mingling here they roll in the same sa-
cred bed. Dryden.

41. *What*

For know by lot from Jove I am the Power
 Of this fair wood, and live in oaken bower, 45
 To nurse the saplings tall, and curl the grove
 With ringlets quaint, and wanton windings wove.
 And all my plants I save from nightly ill
 Of noisome winds, and blasting vapors chill:
 And from the boughs brush off the evil dew, 50
 And heal the harms of thwarting thunder blue,
 Or what the cross dire-looking planet smites,
 Or hurtful worm with canker'd venom bites.
 When evening gray doth rise, I fetch my round
 Over the mount, and all this hallow'd ground, 55
 And early ere the odorous breath of morn
 Awakes the slumb'ring leaves, or tassel'd horn
 Shakes the high thicket, haste I all about,
 Number my ranks, and visit every sprout
 With

41. *What shallow-searching Fame &c]* At first the verse run thus,

Those virtues which dull Fame hath left untold.

44. — *I am the Power]* It was at first,
 — *I have the power.*

47. *With ringlets quaint,]* It was at first, *In*
ringlets quaint.

49. — *and blasting vapors chill:]* In the Manuscript it is — *or* blasting vapors chill.

50. *And from the boughs &c]* It was at first,
 And from the *leaves* brush off &c.

57. — *tassel'd horn]* Spenser, Faery Queen.
 B. 1. Cant. 8. St. 3.

— *an horn* of bugle small,
 Which hung adown his side in twisted gold.
 And *tassels* gay.

D d d

62. *Hath*

With puissant words, and murmurs made to blefs; 60
 But else in deep of night, when drowfiness
 Hath lock'd up mortal fenfe, then liften I
 To the celestial Sirens harmony,
 That fit upon the nine infolded fpheres,
 And fing to thofe that hold the vital fhears, 65
 And turn the adamantin fpindle round,
 On which the fate of Gods and men is wound.
 Such fweet compulfion doth in mufic lie,
 To lull the daughters of Neceffity,
 And keep unfteddy Nature to her law, 70
 And the low world in meafur'd motion draw
 After the heav'nly tune, which none can hear
 Of human mold with grofs unpurg'd ear;
 And yet fuch mufic worthieft were to blaze
 The peerlefs highth of her immortal praife, 75
 Whofe

62. *Hath lock'd up mortal fenfe,*] He had written at firft *Hath chain'd mortality.*

64. — *the nine infolded fpheres,*] According to the doctrin of the Ancients, as it is explain'd by Cicero. *Somnium Scipionis* 4. *Novem tibi orbibus, vel potius globis, connexa funt omnia:* and then he enumerates them in this order, heaven or the fphere of the ftars, Saturn, Jupiter, Mars, the fun, Venus, Mer-

cury, the moon, and the earth. And in the next chapter he fpeaks of the mufic of the fpheres. *Quid? hic, inquam, quis eft, qui complet aures meas tantus et tam dulcis fonus?* and describes it, and accounts for mankind's not hearing it. *Hic vero tantus eft totius mundi incitatiffima converfione fonitus, ut eum aures hominum capere non poffint: ficut intueri solem adverfum nequitis, ejusque radiis acies*

Whose lustre leads us, and for her most fit,
 If my inferior hand or voice could hit
 Inimitable sounds, yet as we go,
 Whate'er the skill of lesser Gods can show,
 I will assay, her worth to celebrate, 80
 And so attend ye toward her glittering state;
 Where ye may all that are of noble stem
 Approach, and kiss her sacred vesture's hem.

II. S O N G.

O'ER the smooth enamel'd green,
 Where no print of step hath been, 85
 Follow me as I sing,
 And touch the warbled string,
 Under the shady roof
 Of branching elm star-proof.

Follow

acies vestra sensusque vincitur. See also Macrobius In Somn. Scip. Lib. 2. cap. 4. Ergo universi mundani corporis sphaeræ novem sunt. &c.

72. *After the heav'nly tune, which none can bear &c]* To the same purpose Shake-spear speaking likewise of the music of the spheres. Merchant of Venice, Act 5. Sc. 1.

There's not the smallest orb, which thou behold'st,
 But in his motion like an angel sings,
 Still quiring to the young-ey'd cherubims;
 Such harmony is in immortal sounds!
 But whilst this muddy vesture of decay
 Doth grossly close us in, we cannot hear it.

D d d 2

97. By

Follow me, 90
 I will bring you where she sits,
 Clad in splendor as befits
 Her deity.
 Such a rural Queen
 All Arcadia hath not seen. 95

III. S O N G.

Nymphs and Shepherds dance no more
 By sandy Ladon's lillied banks,
 On old Lycæus or Cyllene hoar
 Trip no more in twilight ranks,
 Though Erymanth your loss deplore, 100
 A better soil shall give ye thanks.
 From the stony Mænalus
 Bring your flocks, and live with us,
 Here ye shall have greater grace,
 To serve the Lady of this place. 105
 Though

97. By *sandy Ladon's lillied banks*, &c] This was the most beautiful river of Arcadia, and the others are famous mountains of that country: and the poet calls it *sandy Ladon* after Ovid. Met. I. 702.

Donec *arenosi* placitum *Ladonis* ad amnem Venerit —

and it might properly be said to have *lillied banks*, since Dionysius, as I find him quoted by Farnaby, has call'd it *Ευκαλαμον ποταμον και ευσεφανον Λαδωνα*.

Though Syrinx your Pan's mistress were,
Yet Syrinx well might wait on her.

Such a rural Queen
All Arcadia hath not seen.

Though Syrix your Pan's mischiefs were,
Yet Syrix well might wait on her.
Such a rural Queen
All Arcadia hath not seen.

10

11

12

13

14

15

16

17



J. Hayman Inv. & Delin.

J. F. Ravenet Sculp.

The Mask.

XVI.

M A S K

PRESENTED

At LUDLOW-CASTLE, 1634.

BEFORE

The EARL of BRIDGEWATER, then
President of WALES.

THE PERSONS.

The attendant SPIRIT, afterwards in the habit of
Thyrsis.

COMUS with his crew.

The LADY.

First BROTHER.

Second BROTHER.

SABRINA the Nymph.

The chief persons who presented were,

The Lord BRACKLY.

Mr. THOMAS EGERTON his brother.

The Lady ALICE EGERTON.

The

The Mask was presented in 1634, and consequently in the 26th year of our author's age. In the title page of the first edition printed in 1637, it is said that it was presented *on Michaelmas night*, and there was this motto,

Eheu quid volui misero mihi! floribus austrum
Perditus -----

In this edition, and in that of Milton's poems in 1645, there was prefixed to the Mask the following dedication.

To the Right Honorable

JOHN Lord Vicount BRACKLY son and heir apparent
to the Earl of BRIDGEWATER &c.

MY LORD,

THIS poem, which received its first occasion of birth from yourself and others of your noble family, and much honor from your own person in the performance, now returns again to make a final dedication of itself to you. Although not openly acknowledg'd by the author, yet it is a legitimate offspring, so lovely, and so much desired, that the often copying of it hath tir'd my pen to give my several friends satisfaction, and brought me to a necessity of producing it to the public view; and now to offer it up in all rightful devotion to those fair hopes, and rare endowments of your much promising youth,
E e e which

which give a full assurance, to all that know you, of a future excellence. Live sweet Lord to be the honor of your name, and receive this as your own, from the hands of him, who hath by many favors been long oblig'd to your most honor'd parents, and as in this representation your attendant Thyrsis, so now in all real expression

Your faithful and most

humble Servant,

H. LAWES.

In the edition of 1645 was also prefixed Sir Henry Wotton's letter to the author upon the following poem: but as we have inserted it in the Life of Milton, there is no occasion to repeat it here.

A

A M A S K.

The first scene discovers a wild wood.

The attendant Spirit descends or enters.

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aerial Spirits live inspher'd
In regions mild of calm and serene air,

Above

Milton seems in this poem to have imitated Shakespear's manner more than in any other of his works; and it was very natural for a young author preparing a piece for the stage to propose to himself for a pattern the most celebrated master of English dramatic poetry.

Thyer.

Milton has here more professedly imitated the manner of Shakespear in his faery scenes than in any other of his works: and his poem is much the better for it, not only for the beauty variety and novelty of his images, but for a brighter vein of poetry, and an ease and delicacy of expression very superior to his natural manner. *Warburton.*

1. *Before the starry threshold &c*] This character of the attendant Spirit is formed upon that of Ariel in the Tempest, but very much highten'd and improv'd by Milton, who was well acquainted with the Platonic notions of Spirits or Demons; and in Milton's Manuscript this personage is intitled a *Guardian Spirit or Demon*.

4. *In regions mild of calm and serene air,*] Alluding probably to Homer's happy seats of the Gods. *Odyss. VI. 42.*

— ἔθι Φασι θεῶν ἐδ' ἀσφαλὲς αἶψα
Εἰμμεναι' ὅτ' ἀνεμοῖσι τινάσεται, ὅτε πῶτ' οἰ-
βρω
Δάεται, ὅτε χίων ἐπιπίλναται· ἀλλὰ μαλ'
αἶθρη
Πεπλάται ἀννεφελῶ, λάκκη δ' ἐπιδ' ἐδ' ὄρμεν
αὐγλή.

Which verses Lucretius has excellently copied.
III. 18.

Apparet Divûm numen, sedesque quietæ;
Quas neque concutiunt venti, neque nubila
nimbis
Adspargunt; neque nix acri concreta pruina
Canâ cadens violat; semperque innubilis
æther
Integit, et large diffuso lumine ridet.

See Lucan too at the beginning of book the ninth, concerning the departed soul of Pompey. After this line Milton had inserted these which follow, and scratched them out again in his Manuscript.

Amidst th' Hesperian gardens, on whose
banks
Bedew'd with nectar and celestial songs
E e e 2 Eternal

Above the smoke and stir of this dim spot, 5
 Which men call Earth, and with low thoughted care
 Confin'd, and pester'd in this pin-fold here,
 Strive to keep up a frail and feverish being,
 Unmindful of the crown that virtue gives
 After this mortal change to her true servants 10
 Amongst the enthron'd Gods on fainted seats.
 Yet some there be that by due steps aspire
 To lay their just hands on that golden key,

That

Eternal roses grow, and hyacinth,
 And fruits of golden rind, on whose fair tree
 The scaly-harnes'd dragon ever keeps
 His uninchant'd eye: around the verge
 And sacred limits of this blissful ile
 The jealous ocean that old river winds
 His far-extended arms, till with steep fall
 Half his waste flood the wide Atlantic fills,
 And half the slow unfathom'd Stygian pool.
 But soft, I was not sent to court your wonder
 With distant worlds and strange removed
 climes.

Yet thence I come, and oft from thence be-
 hold

The smoke and stir of this dim narrow spot
 &c.

These lines, I think, may serve as a specimen
 of the truth of what Waller says,

Poets lose half the praise they should have
 got,

Could it be known what they discreetly blot.

8. *Strive to keep up a frail and feverish being,]*

This endeavor is in itself no fault; it becomes
 so only as it is circumstanc'd: and the Trinity
 Manuscript gives this circumstance, which was
 therefore necessary to the justness of the thought,

Beyond the written date of mortal change.

By the *written date* is meant Scripture, in
 which is recorded the abridged date of mortal
 life.

Warburton.

I am still inclin'd to think that this line is bet-
 ter omitted. For though it may not be a fault
 in itself to

Strive to keep up a frail and feverish being,
 yet it certainly is so to strive to keep it up

Unmindful of the crown that virtue gives:
 and he could not have added

— the crown that virtue gives

After this mortal change —

if

That opes the palace of eternity:
 To such my errand is; and but for such, 15
 I would not foil these pure ambrosial weeds
 With the rank vapors of this sin-worn mold.

But to my task. Neptune besides the sway
 Of every salt flood, and each ebbing stream,
 Took in by lot 'twixt high and nether Jove 20
 Imperial rule of all the sea-girt isles,
 That like to rich and various gems inlay

The

if he had said just before

Beyond the written date of *mortal change*:
 and therefore I cannot but think that he blotted
 out this line not without reason.

11. *Amongst the enthron'd Gods on sainted seats.*] So this verse stands in Milton's Manuscript as well as in all his editions: and yet I cannot but prefer the reading of Mr. Fenton's edition.

Amongst *th'* enthroned Gods on sainted seats.

13. — *that golden key, &c.*] This seems to be said in allusion to Peter's golden key, mention'd in Lycidas 110.

Two massy keys he bore of metals twain,
 (*The golden opes, the iron shuts amain*)

And this verse, which was first written *That shows &c.*, afterwards alter'd,

That opes the palace of eternity,

Mr. Pope has transferr'd with a little alteration into one of his Satires, speaking of virtue,

Her priestess Muse forbids the good to die,
And opes the temple of eternity.

18. *But to my task &c.*] These four lines were thus in the Manuscript before they were alter'd.

But to my *business now*. Neptune, *whose*
 sway

Of every salt flood, and each ebbing stream,
 Took in by lot 'twixt high and nether Jove
The rule and title of each sea-girt ile.

And they were alter'd with great reason, no verb following the nominative case, *Neptune*.

22. *That like to rich and various gems inlay*
The unadorned bosom of the deep,] The first hint of this beautiful passage seems to have been taken from Shakespear's Rich. II. Act 2. Sc. 1. where John of Gaunt calls this island by the same sort of metaphor,

— this little world,

This precious stone set in the silver sea.

28. — *the*

The unadorned bosom of the deep,
 Which he to grace his tributary Gods
 By course commits to several government, 25
 And gives them leave to wear their saphir crowns,
 And wield their little tridents: but this Ile,
 The greatest and the best of all the main,
 He quarters to his blue-hair'd deities;
 And all this tract that fronts the falling sun 30
 A noble Peer of mickle trust and power
 Has in his charge, with temper'd awe to guide
 An old, and haughty nation proud in arms:
 Where his fair offspring nurs'd in princely lore
 Are coming to attend their father's state, 35
 And new-intrusted scepter; but their way
 Lies through the perplex'd paths of this drear wood,
 The nodding horror of whose shady brows
 Threats

28. — *the best of all the main,*] So alter'd
 in the Manuscript from — *the best of all his*
empire.

43. *And listen why, for I will tell you now*
What never yet was heard &c] Horace Od.
 III. I. 2.

Favete linguis: carmina non prius
 Audita —

Virginibus puerisque canto. *Richardson.*

Milton might justly enough say this, since
 Comus is a deity of his own making: but the
 same allegory has been introduc'd by most of
 the principal epic poets under other personages.
 Such are Homer's Circe, Ariosto's Alcina,
 Tasso's Armida, and Spenser's Acrasia.

From old or modern bard, in hall or bower.

Alluding to the ancient custom of poet's re-
 peating

Threats the forlorn and wand'ring passenger;
 And here their tender age might suffer peril, 40
 But that by quick command from sovran Jove
 I was dispatch'd for their defense and guard,
 And listen why, for I will tell you now
 What never yet was heard in tale or song,
 From old or modern bard, in hall or bower. 45

Bacchus, that first from out the purple grape
 Crush'd the sweet poison of mis-used wine,
 After the Tuscan mariners transform'd,
 Coasting the Tyrrhene shore, as the winds lifted,
 On Circe's island fell: (Who knows not Circe 50
 The daughter of the sun? whose charmed cup
 Whoever tasted, lost his upright shape,
 And downward fell into a groveling swine)
 This Nymph that gaz'd upon his clustering locks,
 With

peating their own verses at public entertainments. *Thyer.*

45. *From old or modern bard,*] It was at first in the Manuscript, *By old or modern bard* —

46. *Bacchus, that first &c*] Tho' he builds his fable on classic mythology, yet his materials of magic have more the air of enchantments in the Gothic romances. *Warburton.*

48. *After the Tuscan mariners transform'd,*]

They were changed by Bacchus into ships and dolphins, the story of which metamorphosis the reader may see in Ovid. Met. III. Fab. 8.

53. *And downward fell into a groveling swine*] Pope's expression is much superior,

Not more amazement seiz'd on Circe's guests
 To see themselves fall endlong into beasts.

Warburton.

54. *This Nymph that gaz'd upon &c*] Milton
 by

With ivy berries wreath'd, and his blithe youth, 55
 Had by him, ere he parted thence, a son
 Much like his father, but his mother more,
 Whom therefore she brought up, and Comus nam'd,
 Who ripe, and frolic of his full grown age,
 Roving the Celtic and Iberian fields, 60
 At last betakes him to this ominous wood,
 And in thick shelter of black shades imbowr'd
 Excels his mother at her mighty art,

Offering

by his use of the word in this place seems to favor the opinion of Minshew and those etymologists, who derive to *gaze* from the Greek *αγαζομαι*.

57. *Much like his father, but his mother more,*] This is said because Milton's Comus like Homer's Circe represents *all* sensual pleasures, and Bacchus in the Heathen mythology only presides over that of drinking. *Thyer.*

58. *Whom therefore she brought up, and Comus nam'd,*] This line was at first in the Manuscript.

Which therefore she brought up, and nam'd him Comus.

60. — *the Celtic and Iberian fields,*] France and Spain. *Thyer.*

62. *And in thick shelter of black shades —*] In Milton's Manuscript it is *shade*: and *covert* was written first, then *shelter*.

63. *Excels his mother at her mighty art,*] In the Trinity Manuscript he had first written

potent art, which are Shakespear's words and better. *Warburton.*

65. *His orient liquor*] That is of an extreme bright and vivid color. *Warburton.*

67. — *through fond —*] So alter'd in the Manuscript from *through weak* intemperate thirst.

68. — *their human count'nance,*
Th' express resemblance of the Gods,] The same thought is again very finely express'd in the following lines of this poem, where the attendant Spirit is describing to the two brothers the effects of this charmed cup.

— whose pleasing poison
 The visage quite transforms of him that
 drinks,
 And the inglorious likeness of a beast
 Fixes instead, *unmolding reason's mintage*
Character'd in the face.

He gives us much the same idea in his *Paradise Lost*, where he calls the *human face divine*, III. 44. *Thyer.*

Offering to every weary traveller
 His orient liquor in a crystal glass, 65
 To quench the drouth of Phœbus, which as they taste,
 (For most do taste through fond intemp'rate thirst)
 Soon as the potion works, their human count'nance,
 Th' express resemblance of the Gods, is chang'd
 Into some brutish form of wolf, or bear, 70
 Or ounce, or tiger, hog, or bearded goat,
 All other parts remaining as they were;

And

72. *All other parts remaining as they were;]*
 It was at first in the Manuscript — as before.
 There is a remarkable difference in the transformations wrought by Circe and those by her son Comus. In Homer the persons are entirely changed, their mind only remaining as it was before, Odyss. X. 239.

Οἱ δ' ἐσὺν μὲν ἔχον κεφαλὰς, φωνὴν τε, δέ-
 μας τε,

Καὶ τριχὰς· αὐτὰρ νῦν ἠμπεδός, ὡς τὸ πα-
 ρος ἔαρ.

but here only their head or countenance is changed,

All other parts remaining as they were,
 and for a very good reason, because they were to appear upon the stage, which they might do in masks. In Homer too they are sorry for the exchange ver. 241.

Ὡς οἱ μὲν κλαυθρὸν ἔρχατο —

but here the allegory is finely improv'd, and they have no notion of their disfigurement,

*But boast themselves more comely than before,
 And all their friends and native home forget.*

This improvement upon Homer might still be copied from Homer, who ascribes much the same effect to the *Lotos*. Odyss. IX. 94.

Τῶν δ' ὅστις λωτοίο φάγοι μελιθεῖα καρπὸν,
 Οὐκ ἔτ' ἀπαγγεῖλαι πάλιν ἠθέλει, εἴδ' ἐνεῖδαι.
 Ἀλλ' αὐτὰ βελονίῳ μετ' ἀνδράσι λωτοφάγοισι
 Λωτὸν ἐρεπτομένοι μενεμεν, νοστήτε λαθεῖναι.

The trees around them all their food produce,

Lotos the name, divine, nectareous juice!
 (Thence call'd Lotophagi) which who so tastes,
 Insatiate riots in the sweet repasts,
 Nor other home, nor other care intends,
 But quits his house, his country, and his friends. Pope.

Or as Mr. Thyer conceives, it might possibly be suggested to Milton by Spenser in his bower of bliss, where relating how the Palmer restor'd to human shape those whom Acrasia had

F f f

And they, so perfect is their misery,
 Not once perceive their foul disfigurement,
 But boast themselves more comely than before, 75
 And all their friends and native home forget,
 To roll with pleasure in a sensual sty.
 Therefore when any favor'd of high Jove
 Chances to pass through this adventurous glade,
 Swift as the sparkle of a glancing star 80
 I shoot from Heav'n, to give him safe convoy,
 As now I do: But first I must put off
 These my sky robes spun out of Iris woof,
 And take the weeds and likeness of a swain,
 That to the service of this house belongs, 85
 Who with his soft pipe, and smooth-dittied song,
 Well

had changed into beasts, he says, B. 2. Cant.
 12. St. 86.

But one above the rest in special,
 That had an hog been late (hight Grill by
 name)

Repined greatly, and did him miscall,
 That had from hoggish form him brought to
 natural.

78. — *when any favor'd of high Jove*]
 Virgil Æn. VI. 129.

— Pauci quos æquus amavit

Jupiter —

80. *Swift as the sparkle of a glancing star*]

Minerva in her descent in the fourth Iliad ap-
 peared to the Grecian host like one of those
glancing stars which Homer hath distinguish'd
 by its *emitting sparkles* in its flight. ver 75.

'Οιον δ' αστερα ἔχει Κρονου παῖς ἀγκυλομητεω,
 Ἡ ναυτησι τερας, ἥ στρατῶν ἀρεῇ λαῶν,
 Λαμπρὸν τὰ δὲ τε πολλοὶ ἀπο σπινθήρες
 ἱενταῖ.

Τῷ εἰκυῖ ἠΐξεν ἐπὶ χθονα Παλλὰς Ἀθῆνη.

These lights were accounted in the Pagan theo-
 logy the *nimbus* or *glory* of some deity descend-
 ing. Servius on Virgil Æn. V. 693.

— et

Well knows to still the wild winds when they roar,
 And hush the waving woods, nor of less faith,
 And in this office of his mountain watch,
 Likeliest, and nearest to the present aid 90
 Of this occasion. But I hear the tread
 Of hateful steps, I must be viewless now.

Comus enters with a charming rod in one hand, his
 glass in the other; with him a rout of monsters,
 headed like fundry sorts of wild beasts, but other-
 wise like men and women, their apparel glistering;
 they come in making a riotous and unruly noise,
 with torches in their hands.

COMUS. The star that bids the shepherd fold,
 Now the top of Heav'n doth hold,
 And

— et de coelo lapsa per umbras
 Stella facem ducens multa cum luce cucurrit.
 Nunc theologicam rationem sequitur, [Poeta
 scil.] quæ adferit flammæ quos cernimus
 tractus, *nimbus esse descendens numinis.*

Calton.

83. — spun out of Iris woof,] See Para-
 dise Lost, XI. 244.

86. Who with his soft pipe &c] These three
 lines were design'd as a compliment to Mr.
 H. Lawes who acted the attendant Spirit him-
 self. Warburton.

90. *Likeliest, and nearest to the present aid*]
 In Milton's Manuscript it stands *Nearest and
 likeliest to &c.* It was at first — *to give pre-
 sent aid; and virgin steps*, which was alter'd to
hateful steps. Then follows in the Manuscript
Goes out. And the title of the following scene
 runs thus. *Comus enters with a charming rod
 and glass of liquor, with his rout all headed like
 some wild beasts, their garments some like mens
 and some like womens; they come on in a wild
 and antic fashion.* *Intrant χομαιζοντες.*

93. *The star that bids the shepherd fold,*] A pa-
 storal way of counting time. So Virgil Ecl. VI. 85.

F f f 2

Cogere

And the gilded car of day 95
 His glowing axle doth allay
 In the steep Atlantic stream,
 And the slope sun his upward beam
 Shoots against the dusky pole,
 Pacing toward the other goal 100
 Of his chamber in the east.
 Mean while welcome Joy, and Feast,
 Midnight Shout, and Revelry,
 Tipsy Dance, and Jollity.
 Braid your locks with rosy twine, 105
 Dropping odors, dropping wine.
 Rigor now is gone to bed,
 And Advice with scrupulous head,

Strict

Cogere donec oves stabulis, numerumque re-
ferre

Jussit, et invito processit Vesper Olympo.
and Georg. IV. 434.

Vesper ubi e pastu vitulos ad tecta reducit.

97. *In the steep Atlantic stream*] So alter'd in
the Manuscript from *Tartarean stream*.

99. — *the dusky pole*,] In the Manuscript it
is *northern*: *dusky* is the marginal reading.

100. *Pacing toward the other goal*

Of his chamber in the east.] In allusion to
the same kind of metaphors employ'd by the
Psalmist. XIX. 5. *The sun as a bridegroom*

*cometh out of his chamber, and rejoiceth as a
strong man to run a race.*

105. *Braid your locks with rosy twine,
Dropping odors, dropping wine.*] This is per-
fectly in the spirit and manner of Anacreon,
who used to be crown'd with roses, and a-
nointed with sweet ointments, while he was
drinking. Od. 5.

Το ῥόδον το καλλιφυλλον

Κρηταφοισιν αρμοσαντες

Πινουμεν αβρα γελωντες.

And again Od. 15. and in other places.

Εμοι

Strict Age, and four Severity
 With their grave saws in slumber lie. 110
 We that are of purer fire
 Imitate the starry quire,
 Who in their nightly watchful spheres,
 Lead in swift round the months and years.
 The founts and seas, with all their finny drove, 115
 Now to the moon in wavering morrice move;
 And on the tawny sands and shelves
 Trip the pert faeries and the dapper elves.
 By dimpled brook, and fountain brim,
 The Wood-Nymphs deck'd with daisies trim, 120
 Their merry wakes and pastimes keep:
 What hath night to do with sleep?

Night

Εμοι μελει μυροισι
 Καταβρεχειν ὑπηνυω
 Εμοι μελει ῥοδοισι
 Καταστεφειν καρῶνα.

108. *And Advice with scrupulous head*] It was at first in the Manuscript,

And *quick Law* with *her* scrupulous head.

110. *With their grave saws*] *Saws*, sayings, maxims. So Shakespear. As you like it Act 2. Sc. 9.

Full of wise *saws* —
 Hamlet. Act 1. Sc. 8.

I'll wipe away all trivial fond records,
 All *saws* of books —

114. *Lead in swift round*] It was first written, *Lead with swift round* —

116. — *in wavering morrice move*;) The *morrice* or Moorish dance was first brought into England, as I take it, in Edward the third's time, when John of Gaunt returned from Spain, where he had been to assist his father-in-law, Peter king of Castile against Henry the bastard. *Peck*.

117. *And on the tawny sands*] So alter'd in the Manuscript from *yellow sands*.

123. *Night*

Night hath better sweets to prove,
 Venus now wakes, and wakens Love.
 Come let us our rites begin, 125
 'Tis only day-light that makes sin,
 Which these dun shades will ne'er report.
 Hail Goddess of nocturnal sport,
 Dark-veil'd Cotytto, t'whom the secret flame
 Of mid-night torches burns; mysterious dame, 130
 That ne'er art call'd, but when the dragon womb
 Of Stygian darkness spits her thickest gloom,
 And makes one blot of all the air,
 Stay thy cloudy ebon chair,

Wherein

123. *Night hath better*] In the Manuscript *Night has* better.

129. *Dark-veil'd Cotytto,*] The Goddess of impudence, originally a strumpet, had mid-night sacrifices at Athens. She is here therefore very properly said to be *dark-veil'd*. Her *dues* or rites were called *Cotyttia*, and her priests *Baptæ*; because they, who were initiated into her mysteries, were sprinkled with warm water. See Peck, and Juvenal II. 91.

Talia secreta coluerunt orgia tæda
 Cecropiam soliti Baptæ lassare Cotytto.

131. — *the dragon womb*] Alluding to the dragons of the night. See Il Penseroso 59.

133. *And makes one blot of all the air,*] In the Manuscript he had first written *And makes*

a blot of nature, and afterwards *And throws a blot o'er all the air*, and then corrected it as it stands at present.

134. *Stay thy cloudy ebon chair &c*] In the Manuscript these lines at first run thus,

Stay thy *polisht* ebon chair,
 Till all thy dues be done, and *nought* left out.

Afterwards these lines were added in the margin,

Wherein thou rid'st with Hecate,
 And favor our close jocondrie,
 and then alter'd to what they are at present.

140. *From her cabin'd loophole peep,*] So appearing to them who see the morning break from the midst of a wood, *at loopholes cut through*

Wherein thou rid'st with Hecat', and befriend 135
 Us thy vow'd priests, till utmost end
 Of all thy dues be done, and none left out,
 Ere the blabbing eastern scout,
 The nice morn on th' Indian steep
 From her cabin'd loophole peep, 140
 And to the tell-tale sun descry
 Our conceal'd solemnity.
 Come, knit hands, and beat the ground
 In a light fantastic round.

The Measure.

Break off, break off, I feel the different pace 145
Of

through thickest shade. Paradise Lost, IX. 1110.
 Cantic. VI. 10. *Who is she that looketh forth as
 the morning?* II. 9. *My beloved looketh forth at
 the windows, showing himself through the lattices.*

Richardson.

Milton here perhaps imitated Fletcher's beginning of his fifth Act of the Faithful Shepherdess.

See the blushing morn doth peep
 Through the window, while the sun &c.

141. — *the tell-tale sun*] Mr. Thyer and Mr. Richardson saw with me, that this epithet alludes to the fable of the sun's discovering Mars and Venus in bed together, and telling tales to Vulcan. Odyss. VIII. 302.

Ἡελίος γὰρ οἱ σκοπιῶν ἔχεν, εἰπε τε μῦθον.

143. *Come, knit hands, and beat the ground
 In a light fantastic round.*] This sufficiently explains what is meant by *the measure* following; which, says Mr. Peck, is an old way of expression for the *dance*, as in Shakespear, King Henry VIII. Act 1. Sc. 7.

Good my Lord Cardinal, I have half a dozen
 healths

To drink to these fair ladies, and a *measure*
 To lead them once again; and then let's dream
 Who's best in favor. —

In Milton's Manuscript the last line was thus at first,

With a light and frolic round.

And then follows, *The measure in a wild, rude,
 and wanton antic.*

145. — *I feel the different pace &c*] The following

Of some chaste footing near about this ground.
 Run to your shrouds, within these brakes and trees;
 Our number may affright: Some virgin fure
 (For so I can distinguish by mine art)
 Benighted in these woods. Now to my charms, 150
 And to my wily trains; I shall ere long
 Be well-stock'd with as fair a herd as graz'd
 About my mother Circe. Thus I hurl
 My dazzling spells into the spongy air,
 Of pow'r to cheat the eye with blear illusion, 155
 And give it false presentments, lest the place
 And my quaint habits breed astonishment,
 And put the damsel to suspicious flight,
 Which must not be, for that's against my course;

following lines before they were alter'd in the Manuscript run thus,

— I *hear* the different pace
 Of some chaste footing near about this ground.
 Some virgin fure benighted in these woods,
 For so I can distinguish by mine art.
 Run to your shrouds within these brakes and
 trees;
 Our number may affright.

And in the margin is written *They all scatter.*

151. — *wily trains*;] Rightly alter'd from what he had first written in his Manuscript,

— Now to my *trains*,
 And to my *Mother's charms* —

for the charms described are not from the classical pharmacopœa, but the Gothic. *Warburton.*

153. — *Thus I hurl &c*] The lines following were thus in the Manuscript at first.

My *powder'd* spells into the spongy air
 Of pow'r to cheat the eye with *steight* [or
blind] illusion,
 And give it false presentments, *else* the
 place &c.

164. *And*

I under fair pretence of friendly ends, 160
 And well plac'd words of glozing courtesy
 Baited with reasons not unplaufible,
 Wind me into the easy-hearted man,
 And hug him into fnares. When once her eye
 Hath met the virtue of this magic duft, 165
 I fhall appear fome harmlefs villager,
 Whom thrift keeps up about his country gear.
 But here ſhe comes, I fairly ſtep aſide,
 And hearken, if I may, her buſineſs here.

The Lady enters.

This way the noiſe was, if mine ear be true, 170
 My beſt guide now; methought it was the ſound
 Of riot and ill manag'd merriment,

Such

164. *And hug him into fnares.*] So corrected in the Manuſcript from

And hug him into *nets*.

167. *Whom thrift keeps up about his country gear.*] Here is a ſtrange miſtake in the edition of the poems printed in 1673, which has implicitly been followed in ſome other editions. This whole verſe is omitted, and the two following are tranſpoſed thus,

I ſhall appear ſome harmleſs villager,
 And hearken, if I may, her buſineſs here.
 But here ſhe comes, I fairly ſtep aſide.

We have reſtored the true reading according to the author's Manuſcript, and according to the firſt edition of the Mask in 1637, and according to the firſt edition of the poems in 1645. The laſt line in ſome editions is varied thus,

And hearken, if I may her buſineſs hear.

But Milton's own is much properer and better,

And hearken, if I may, her buſineſs here.

170. — *if mine ear*] Manuſcript, if *my* ear.

G g g

175. — *granges*

Such as the jocond flute, or gamesome pipe
 Stirs up among the loose unletter'd hinds,
 When for their teeming flocks, and granges full, 175
 In wanton dance they praise the bounteous Pan,
 And thank the Gods amifs. I should be loath
 To meet the rudeness, and swill'd insolence
 Of such late wassailers; yet O where else
 Shall I inform my unacquainted feet 180
 In the blind mazes of this tangled wood?
 My Brothers, when they saw me wearied out
 With this long way, resolving here to lodge
 Under the spreading favor of these pines,
 Stept,

175 — *granges full*,] The Manuscript had at first *garner*s, which was alter'd with judgment. Two rural scenes of festivity are alluded to, the spring [*teeming flocks*] and the autumn [*granges full*] sheep-shearing and harvest-home. But the time when the *garner*s are full is in winter, when the corn is thrashed.

Warburton.

179. *Of such late wassailers*;] An ingenious author, who should best know the force of English words, as he is employ'd in drawing up an English dictionary, gives this account of the origin of the word *wassailer*. *Hail* or *heil* for *health* was in such continual use among the good-fellows of ancient times, that a drinker was called a *was-beiler* or a *wisher of health*, and the liquor was termed *was-beil*, because

health was so often *wished* over it. Thus in the lines of Hanvil the monk,

Jamque vagante scypho, discincto gutture
was-beil,

Ingeminant *was-beil* : labor est plus perdere
 vini

Quam sitis. —

These words were afterwards corrupted into *wassail* and *wassailer*. See Miscellaneous Observations on Macbeth. p. 41. So Shakespear in Hamlet. Act 1. Sc. 7.

The king doth wake to night, and takes his
 rouse,

Keeps *wassail*, &c.

181. *In the blind mazes of this tangled wood*?]
 In the Manuscript it was at first

In

Stept, as they said, to the next thicket side 185
 To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left me then, when the gray-hooded Even,
 Like a sad votarist in palmer's weed,
 Rose from the hindmost wheels of Phoebus' wain. 190
 But where they are, and why they came not back,
 Is now the labor of my thoughts; 'tis likeliest
 They had engag'd their wand'ring steps too far,
 And envious darkness, ere they could return,
 Had stole them from me; else O thievish Night 195
 Why should'st thou, but for some felonious end,
 In

In the blind *alleys* of this *arched* wood.

189. *Like a sad votarist in palmer's weed,*]

A *palmer* is a pilgrim, bearing branches of *palm* from the Holy Land, whither he made a vow to go, and is therefore called *votarist*. In *palmer's weed*, and so Spenser, *Faery Queen*. B. 2. Cant. 1. St. 52.

— I wrapt myself *in palmer's weed*.

In Milton's Manuscript it is *weeds*: and as he compares the *gray* evening to the palmer or pilgrim, so he does the *gray* morning for the same reason. *Paradise Regain'd*, IV. 426.

— till morning fair

Came forth *with pilgrim steps in amice gray*.

190. — *of Phoebus' wain.*] In the Manuscript it was at first — *of Phoebus' chair*.

193. *They had engag'd &c*] These two lines run thus at first in the Manuscript.

They had engag'd their *youthly* steps too far
To the soon-parting light, and envious darkness &c.

195. *Had stole them from me;*] In the Manuscript, and in the first edition of 1637 it is *stolne*.

195. — *else O thievish Night &c*] This is extremely low in the midst of a speech of so much gravity and dignity. But the candid reader will impute it, no doubt, to our poet's condescension to that prevailing fondness for this kind of false wit about the time in which he wrote. *Thyer*.

I suppose Dr. Dalton was of the same opinion,
 G g 2 for

In thy dark lantern thus close up the stars,
 That nature hung in Heav'n, and fill'd their lamps
 With everlasting oil, to give due light
 To the misled and lonely traveller? 200
 This is the place, as well as I may guess,
 Whence even now the tumult of loud mirth
 Was rife, and perfect in my list'ning ear,
 Yet nought but single darkness do I find.
 What might this be? A thousand fantasies 205
 Begin to throng into my memory,
 Of calling shapes, and beck'ning shadows dire,
 And aery tongues, that syllable mens names
 On sands, and shores, and desert wildernesses.
 These thoughts may startle well, but not astound 210
 The virtuous mind, that ever walks attended
 By a strong siding champion, conscience. ---

O

for he has omitted these lines in *Comus*, as he adapted it for the stage.

199. — *to give due light*] He had first written in the Manuscript *their light*.

207. *Of calling shapes, &c*] This is perfectly agreeable to the superstitious notions of that age, and to the manner of his master Shakespeare, as Mr. Thyer also observes: and we

may add that so Fletcher in the *Faithful Shepherdess* Act 1. speaks

Of voices calling in the dead of night:
 and Virgil *Æn.* IV. 460.

Hinc exaudiri voces et verba vocantis
 Visa viri, nox cum terras obscura teneret.

208. — *that syllable mens names*] The Manuscript

O welcome pure-ey'd Faith, white-handed Hope,
 Thou hovering Angel girt with golden wings,
 And thou unblemish'd form of Chastity;
 I see ye visibly, and now believe
 That he, the Supreme Good, t'whom all things ill
 Are but as slavish officers of vengeance,
 Would send a glist'ring guardian if need were
 To keep my life and honor unassail'd.
 Was I deceiv'd, or did a fable cloud
 Turn forth her silver lining on the night?
 I did not err, there does a fable cloud
 Turn forth her silver lining on the night,
 And casts a gleam over this tufted grove.
 I cannot hallow to my Brothers, but
 Such noise as I can make to be heard farthest
 I'll venture, for my new inliven'd spirits

Prompt

manuscript had first *that lure night-wanderers*; the other is the marginal reading.

214. *Thou hovering Angel &c*] In the edition of 1637 it was *flittering*: and so was it at first in the Manuscript too, where the following lines were thus written at first, and afterwards corrected.

And thou *unspotted* form of chastity;

I see ye visibly, and while I see ye
 This dusky hollow is a Paradise,
 And Heav'n gates o'er my head: now I believe &c.

219. *Would send a glist'ring guardian*] In the Manuscript it was at first *Cherub*.

221. *Was I deceiv'd, or did a fable cloud &c*] This presents us with one of the noblest images in

Prompt me; and they perhaps are not far off.

S O N G.

SWEET Echo, sweetest nymph, that liv'ft unseen
Within thy aery shell, 231

By flow Meander's margent green,
And in the violet-embroider'd vale,

Where the love-lorn nightingale
Nightly to thee her sad song mourneth well; 235

Canst thou not tell me of a gentle pair
That likest thy Narcissus are?

O if thou have
Hid them in some flow'ry cave,

Tell

in nature, and as beautifully expressed. The author seems to have been sensible of its charms, and has therefore contrived to repeat it; and so artfully, that the repetition adds a new grace to it. Warburton.

229. — *are not far off.*] In the Manuscript it is — *are not far hence.*

231. *Within thy aery shell,*] The horizon. Warburton.

The edition of this Mask with alterations for the stage hath *cell* instead of *shell*: but the common reading is much the best. The nymph is seated in a convex vehicle of air, which on account of its form is called a *testudo* or *shell*.

And as all sound is communicated by the air, the poet hath very naturally assign'd her this aery vehicle, whereby to receive and return its various impulses. *Testudo* or *shell* being a name also for a musical instrument, a lyre, which could give no sound but when it was struck upon, the word beautifully alludes to the nature of this vocal nymph;

— *quæ nec reticere loquenti,*

Nec prior ipsa loqui poterat resonabilis Echo.

Ovid. Met. III. 357. Calton.

I cannot but think *shell* the better word for the reasons assign'd: but yet it may be said to justify Dr. Dalton's alteration, that Milton hath

Tell me but where, 240
 Sweet queen of parly, daughter of the sphere,
 So may'st thou be translated to the skies,
 And give refounding grace to all Heav'n's harmonies.

COMUS. Can any mortal mixture of earth's mold
 Breathe such divine enchanting ravishment? 245
 Sure something holy lodges in that breast,
 And with these raptures moves the vocal air
 To testify his hidden residence:
 How sweetly did they flote upon the wings
 Of silence, through the empty-vaulted night, 250
 At every fall smoothing the raven down

Of

hath also written *cell* in the margin of his Manuscript.

241. — *daughter of the sphere,*] Milton has given her a much nobler and more poetical original than any of the ancient mythologists. He supposes her to owe her first existence to the reverberation of the music of the spheres; in consequence of which he had just before called the horizon her *aery shell*. And from the Gods (like other celestial beings of the classical order) she came down to men.

Warburton.

244. *Can any mortal mixture &c.*] Before these words there is in the Manuscript, *Comus looks in and speaks.*

249. *How sweetly did they flote upon the wings Of silence,*] This is extremely poetical, and insinuates this sublime idea and imagery, that even silence herself was content to convey her mortal enemy, sound, on her wings, so greatly was she charmed with its harmony.

Warburton.

251. *At every fall smoothing the raven down Of darkness till it smil'd!*] The poetical essence of darkness is to *frown*. — But what we are to suppose afforded this fine image to Comus, is that *sable cloud*, which the Lady says just at that time *turn'd forth her silver lining on the night.*

Warburton.

In

Of darkness till it smil'd! I have oft heard
 My mother Circe with the Sirens three,
 Amidst the flow'ry-kirtled Naiades
 Culling their potent herbs, and baleful drugs, 255
 Who as they sung, would take the prison'd soul,
 And lap it in Elysium; Scylla wept,
 And chid her barking waves into attention,
 And fell Charybdis murmur'd soft applause:
 Yet they in pleasing slumber lull'd the sense, 260
 And in sweet madness robb'd it of itself;
 But such a sacred, and home-felt delight,
 Such sober certainty of waking bliss
 I never heard till now. I'll speak to her,
 And she shall be my queen. Hail foreign wonder, 265
 Whom certain these rough shades did never breed,
 Unless

In the Manuscript, and in the edition of 1637
we read

Of darkness till *she* smil'd.

254. *Amidst the flow'ry-kirtled Naiades &c*] It appears by the Manuscript that this and the verse following were added after the rest in the margin. A *kirtle* is a woman's gown; a word used by Chaucer, and Spenser, and Shakespear in 2 Hen. IV. Act 2. Sc. 11. Falstaff says to Dol, What will you have a *kirtle* of? and in one of his Sonnets,

A cap of flowers, and a *kirtle*
Embroider'd all with leaves of myrtle.

256. — *would take the prison'd soul,
And lap it in Elysium;*] Sublimely express'd to imply the binding up its rational faculties, and is opposed to the *sober certainty of waking bliss*. But the imagery is taken from Shakespear who has employ'd it, in praise of music, on twenty occasions. Warburton.

257. — *Scylla*

Unless the Goddess that in rural shrine
 Dwell'st here with Pan, or Silvan, by blest song
 Forbidding every bleak unkindly fog
 To touch the prosp'rous growth of this tall wood. 270

LADY. Nay gentle Shepherd, ill is lost that praise
 That is address'd to unattending ears;
 Not any boast of skill, but extreme shift
 How to regain my fever'd company,
 Compell'd me to awake the courteous Echo 275
 To give me answer from her mossy couch.

COM. What chance, good Lady, hath bereft you thus?

LADY. Dim darkness, and this leafy labyrinth.

COM. Could that divide you from near-ushering
 guides?

LADY. They left me weary on a grassy turf. 280

COM.

257. — *Scylla wept,*

And chide &c.] He had first written,

— *Scylla would weep*

And chide, then Chiding her barking waves &c.

See *Paradise Lost*, II. 260. and 1019. and the notes there.

268. *Dwell'st here with Pan, &c.*] In the Manuscript he had written at first *Liv'st* here with Pan &c: and see what he says of the Genius of the wood in *Arcades*, and compare it with this passage.

270. *To touch the prosp'rous growth of this tall wood.*] We see by the Manuscript

with what judgment Milton corrected. And in this view the publication of it by the learned and ingenious Mr. Birch was very useful. In this line the Manuscript had *prospering*, which Milton with judgment alter'd to *prosperous*; for *tall wood* implies *full grown*, to which *prosperous* agrees, but *prospering* implies it not to be full grown. Warburton.

279. — *from near-ushering guides?*] He had

H h h

COM. By falshood, or discourtesy, or why?

LADY. To seek i'th' valley some cool friendly spring.

COM. And left your fair side all unguarded, Lady?

LADY. They were but twain, and purpos'd quick return.

COM. Perhaps fore-stalling night prevented them.

LADY. How easy my misfortune is to hit! 286

COM. Imports their loss, beside the present need?

LADY. No less than if I should my Brothers lose.

COM. Were they of manly prime, or youthful bloom?

LADY. As smooth as Hebe's their unrazor'd lips. 290

COM. Two such I saw, what time the labor'd ox
In his loose traces from the furrow came,

And

had written at first *from their ushering hands*;
and in the next verse, *They left me wearied*.
The first alteration seems to be better than
the last.

282. *To seek i'th' valley some cool friendly spring.*
Here Mr. Symphon observed with me, that this
is a different reason from what she had assign'd
before ver. 186.

To bring me berries, or such cooling fruit &c.
They might have left her on both accounts.

290. *As smooth as Hebe's their unrazor'd lips.*
Virgil *Æn.* IX. 181.

Ora puer primâ signans intonsa juventâ.

Richardson.

291. *Two such I saw, what time the labor'd
ox &c.*] In the Manuscript it is *Such
two*: and the notation of time is in the pasto-
ral manner, as in Virgil. *Ecl.* II. 66.

Aspice, aratra jugo referunt suspensa juvenci;
and in Horace *Od.* III. VI. 41.

— sol ubi montium
Mutaret umbras, et juga demeret
Bobus fatigatis.

The Greeks have a single word that expresses
the whole very happily, *βελυτος* *tempus quo
boves solvuntur*, as in Homer *Iliad.* XVI. 779.

Ἥμος δ' ἡελιος μετενειογετο βελυτονδε.

293. *And the swink't hedger*] The *swink't*
hedger is the same as the *labor'd ox*, tir'd, fa-
tigu'd.

And the fwinkt hedger at his supper fat;
 I saw them under a green mantling vine
 That crawls along the side of yon small hill, 295
 Plucking ripe clusters from the tender shoots;
 Their port was more than human, as they stood:
 I took it for a faëry vision
 Of some gay creatures of the element,
 That in the colors of the rainbow live, 300
 And play i'th' plighted clouds. I was aw-struck,
 And as I past, I worshipt; if those you seek,
 It were a journey like the path to Heaven,
 To help you find them. LA. Gentle Villager,

What

figu'd. To *fwink* is to work, to labor, as in Spenser's Faery Queen, B. 2. Cant. 7. St. 8.

For which men *fwink* and sweat incessantly.

297. *Their port was more human, as they stood:*] We have followed the pointing of Milton's two editions in 1645 and 1673, which indeed we generally follow. The edition of 1637 points it otherwise,

Their port was more than human; as they stood, &c.

and this is follow'd by Dr. Dalton. Milton's Manuscript has no pointing here to direct us.

299. *Of some gay creatures of the element,*] In the north of England this term is still made use of for the sky. Thyer.

301. *And play i'th' plighted clouds.*] By using *plighted* here, instead of the more common word *plaited*, an unpleasant consonance was avoided --- and *play i'th' plaited clouds*. Spenser hath *plight* for *plait* or *plaight*. Faery Queen B. 2. Cant. 3. St. 26.

All in a filken Camus lilly white,
 Purfled upon with many a *folded plight*:
 and again Cant. 6. St. 7. *plight* is a participle for *plighted* or *platted*,

With gaudy garlands, or fresh flowrets dight
 About her neck, or rings of rushes *plight*.
 Calton.

304. *To help you find them.*] In the Manuscript he had written at first—*find them out*.

H h h 2

310. *With ut*

What readiest way would bring me to that place? 305

COM. Due west it rises from this shrubby point.

LADY. To find out that, good Shepherd, I suppose,
In such a scant allowance of star-light,
Would overtask the best land-pilot's art,
Without the sure guesses of well-practic'd feet. 310

COM. I know each lane, and every alley green,
Dingle, or bushy dell of this wild wood,
And every bosky bourn from side to side,
My daily walks and ancient neighbourhood;
And if your stray-attendance be yet lodg'd, 315

Or

310. *Without the sure guesses of—*] He alter'd the Manuscript, but he had written at first
Without sure steerage of—

312. *Dingle, or bushy dell of this wild wood*
&c] It was at first in the Manuscript *wide wood*.
Here Mr. Seward imagins that Milton imitated
Fletcher. Faithful Shepherdess. Act 4.

— and since have crost

All these woods over, ne'er a nook or dell,
Where any little bird or beast doth dwell,
But I have sought him, ne'er a bending brow
Of any hill, or glade the wind sings through
&c.

But here are some words which want explanation. Mr. Peck asserts that there is no such substantive in our language as *dingle*; but according to Bailey it is a narrow valley between

two steep hills, and Mr. Thyer of Manchester says, that the word is very commonly used in that part of the kingdom, and Ben. Johnson has the word *dimble* in the same sense. *Dell* is used by Fletcher at the beginning of the Faithful Shepherdess, besides in the passage above quoted,

Nor the shrill pleasing sound of merry pipes
Under some shady *dell*:

and by Spenser in his Shepherd's Calendar, March, speaking of a sheep,

Fell headlong into a *dell*.

It plainly signifies a steep place or valley, and is much the same as *dale*. And every bosky bourn. *Bosky* is woody, from the Belgian *bosche* and the Italian *bosco* a wood, says Skinner. It is used by Shakespear. Tempest Act 4. Sc. 3.

My

Or shroud within these limits, I shall know
 Ere morrow wake, or the low-roofed lark
 From her thatcht pallat rouse; if otherwise
 I can conduct you, Lady, to a low
 But loyal cottage, where you may be safe 320
 Till further quest. LA. Shepherd, I take thy word,
 And trust thy honest offer'd courtesy,
 Which oft is sooner found in lowly sheds
 With smoky rafters, than in tap'stry halls
 And courts of princes, where it first was nam'd, 325
 And yet is most pretended: In a place

Less

My *bosky* acres, and my unshrub'd down:
 and 1 Hen. IV. Act 5. Sc. 1.

How bloodily the sun begins to peer
 Above yon *bosky* [*bosky*] hill!

Bourn is bound or limit from the French *bor-*
ner, and is thus used by Shakespear. Tempest.
 Act 2. Sc. 1.

Bourn, bound of land, tilth, vineyard, none.
 Antony and Cleopatra. Act 1. Sc. 1.

I'll set a *bourn* how far to be belov'd.
 Hamlet. Act 3. Sc. 2.

That undiscover'd country, from whose *bourn*
 No traveller returns ———

And in Lear Dover Cliff is called *chalky bourn*,
 Act 4. Sc. 6.

From the dread summit of this *chalky bourn*.

316. Or *shroud within these limits*,] He had
 written at first

Within these *shroudie* limits. ———

321. *Till further quest*.] He had added in
 the Manuscript *be made*, but afterwards blotted
 it out,

Till further quest be made.

324. *With smoky rafters*.] It was at first *And*
smoky rafters. The sentiment here is the same
 as in Ariosto's Orlando Furioso, Cant. 14. St. 62.,
 of the original, and 52. of Harrington's trans-
 lation,

As courtesy oftimes in simple bow'rs
 Is found as great as in the stately tow'rs.

325. *And courts of princes, where it first was*
nam'd.] This is plainly taken from
 Spenser, Faery Queen, B. 6. Cant. 1. St. 1.

Less warranted than this, or less secure,
 I cannot be, that I should fear to change it.
 Eye me, blest Providence, and square my trial
 To my proportion'd strength. Shepherd, lead on. 330

The two Brothers.

ELD. BRO. Unmuffle ye faint Stars, and thou fair
 Moon,
 That wont'st to love the traveller's benizon,
 Stoop thy pale visage through an amber cloud,
 And disinherit Chaos, that reigns here

In

Of court, it seems, men courtesy do call,
 For that it there most useth to abound;
 as Mr. Symphon perceiv'd with me.

329. — *and square my trial*] The Manuscript had at first — *and square this trial*: and at the end of the speech is *Exeunt*, and at the beginning of the next scene, *The two brothers enter*: and in the Manuscript the two brothers are all along distinguished by 1 *Bro.* and 2 *Bro.*

332. *That wont'st to love the traveller's benizon,*] Mr. Thyer and Mr. Richardson here saw with me, that there was an allusion to Spenser. Faery Queen. B. 3. Cant. 1. St. 43.

As when fair Cynthia, in darksome night,
 Is in a noyous cloud enveloped,
 Where she may find the substance thin and
 light,

Breaks forth her silver beams, and her bright
 head

Discovers to the world discomfited;
*Of the poor traveller that went astray,
 With thousand blessings she is beried.*

333. *Stoop thy pale visage through an amber cloud,*] Popular or philosophical opinions have their use indifferently in poetry. And which soever it be, that affords the most beautiful image, whether that founded in the truth of things, or in the deceptions of sense, that is always to be preferred. But poets have neglected this obvious rule, and have run into two extremes. Those who affect to imitate the Ancients only use the first, and those who affect to show their superior knowledge, only the second. Warburton.

340. *With*

In double night of darkness, and of shades; 335
 Or if your influence be quite damm'd up
 With black usurping mists, some gentle taper,
 Though a rush-candle from the wicker hole
 Of some clay habitation, visit us
 With thy long levell'd rule of streaming light, 340
 And thou shalt be our star of Arcady,
 Or Tyrian Cynosure. 2. BRO. Or if our eyes
 Be barr'd that happiness, might we but hear
 The folded flocks penn'd in their watled cotes,
 Or sound of past'ral reed with oaten stops, 345

Or

340. *With thy long levell'd rule*] It was at first
 in the Manuscript,

With a long levell'd rule—

341. ----- *our star of Arcady,*
Or Tyrian Cynosure.] Our greater or lesser
 bear-star. Calisto the daughter of Lycaon
 king of Arcadia was changed into the greater
 bear called also *Helice*, and her son Arcas in-
 to the lesser, called also *Cynosura*, by observing
 of which the Tyrians and Sidonians steered
 their course, as the Grecian mariners did by
 the other. So Ovid. Fast. III. 107.

Esse duas Arctos; quarum Cynosura petatur
 Sidoniis, Helicen Graia carina notet.

Valerius Flaccus I. 17.

--- neque enim in Tyrias Cynosura carinas
 Certior, aut Graiis Helice servanda magistris.

The *star of Arcady* may be explain'd to signify
 the lesser bear, and so Mr. Peck understands
 it: but Milton would hardly make use of two
 such different names for the same thing, and
 distinguish them by the disjunctive *or* between
 them. The *star of Arcady*, like *Arcadium sidus*,
 may be a general name for the greater and the
 lesser bear, as in Seneca, Oedip. 476.

Quasque despectat vertice summo
Sidus Arcadium, geminumque plaustrum:

but the following words *or Tyrian Cynosure* show
 evidently, that by the former is meant the
 greater bear, as by the latter is plainly meant
 the lesser.

344. *The folded flocks penn'd in their watled*
cotes,] *Folded flocks* makes the other
 part of the line a mere expletive. Had Mil-
 ton wrote *bleating flocks*, what followed had
 been

Or whistle from the lodge, or village cock
 Count the night watches to his feathery dames,
 'Twould be some solace yet, some little chearing
 In this close dungeon of innumerable boughs.
 But O that hapless virgin, our lost Sister, 350
 Where may she wander now, whither betake her
 From the chill dew, amongst rude burs and thistles?
 Perhaps some cold bank is her bolster now,
 Or 'gainst the rugged bark of some broad elm
 Leans her unpillow'd head fraught with sad fears. 355
 What if in wild amazement, and affright,
 Or, while we speak, within the direful grasp
 Of savage hunger, or of savage heat?

ELD.

been fine, and it had agreed better with what
 went before. Warburton.

349. *In this close dungeon*] So alter'd in the
 Manuscript from

In this sad dungeon —

350. *But O that hapless Virgin, &c*] Instead
 of the lines from this to ver. 366. the Manu-
 script had these following,

But oh that hapless Virgin, our lost Sister,
 Where may she wander now, whither be-
 take her

From the chill dew *in this dead solitude?*
or surrounding wild?

Perhaps some cold bank is her bolster now,
 Or 'gainst the rugged bark of some broad elm
She leans her thoughtful head musing at our un-
kindness,

Or lost in wild amazement and affright

So fares, as did forsaken Proserpine,

When the big wallowing flakes of pitchy clouds
And darkness wound her in. 1 Bro. Peace,

Brother, peace.

I do not think my Sister &c.

These lines were alter'd, and the others added
 afterwards on a separate scrap of paper.

358. *Of savage hunger, or of savage heat.*] *The*
hunger of savage beasts, or the lust of
 men

ELD. BRO. Peace, Brother, be not over-exquisite
 To cast the fashion of uncertain evils; 360
 For grant they be so, while they rest unknown,
 What need a man forestall his date of grief,
 And run to meet what he would most avoid?
 Or if they be but false alarms of fear,
 How bitter is such self-delusion? 365
 I do not think my Sister so to seek,
 Or so unprincipled in virtue's book,
 And the sweet peace that goodness bosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not) 370
 Could stir the constant mood of her calm thoughts,
 And

men as savage as they. This appears evidently from the context to be the sense of the passage; and I should not have mention'd it, if two very ingenious persons had not mistaken it. The alliteration might help perhaps to determine Milton to the choice of this word; and *lust* would have been too strong an expression for the younger brother, who rather insinuates than openly declares his fears.

359. — *be not over-exquisite*
To cast the fashion] A metaphor taken from the founder's art. Warburton.

361. *For grant they be so, while they rest unknown,*] This line obscures the thought,

and loads the expression. It had been better out, as any one may see by reading the passage without it. Warburton.

362. — *his date of grief,*] The Manuscript had at first --- *the date of grief*.

365. — *such self-delusion?*] It was at first--- *this self-delusion*.

371. *Could stir the constant mood*] The Manuscript had *stable*, but Milton corrected it to *constant mood*; for *stable* gives the idea of *rest*, when the poet was to give the idea of *action* or *motion*, which *constant* does give.

Warburton.

And put them into mis-becoming plight.
 Virtue could see to do what virtue would
 By her own radiant light, though sun and moon
 Were in the flat sea sunk. And wisdom's self 375
 Oft seeks to sweet retired solitude,
 Where with her best nurse contemplation
 She plumes her feathers, and lets grow her wings,
 That in the various bustle of resort
 Were all too ruffled, and sometimes impair'd. 380
 He that has light within his own clear breast
 May sit i'th' center, and enjoy bright day:
 But he that hides a dark soul, and foul thoughts,
 Benighted walks under the mid-day sun;
 Himself is his own dungeon.

2. BRO.

373. *Virtue could see to do what virtue would
 By her own radiant light, &c*] This noble
 sentiment was inspir'd from Spenser, as Mr. Ri-
 chardson and Mr. Thyer perceiv'd with me.
 Faery Queen, B. 1. Cant. 1. St. 12.

Virtue gives herself light through darkness
 for to wade.

375. --- *And wisdom's self &c*] Mr. Pope has
 imitated this thought; and (as was always his
 way when he imitated) improved it.

Bear me some God! oh quickly bear me
 hence

To wholesome solitude, the nurse of sense:

Where contemplation prunes her ruffled
 wings,

And the free soul looks down to pity kings.

Mr. Pope, I say, has not only improved the
 harmony but the sense. In Milton, *contempla-*
tion is called the *nurse*; in Pope, more pro-
 perly *solitude*: in Milton *wisdom* is said to *prune*
her wings; in Pope, *contemplation* is said to do
 it, and with much greater propriety, as she is
 of a *soaring* nature, and on that account is
 called by Milton himself the *Cherub Contem-*
plation. Warburton.

376. *Oft seeks to sweet retired solitude,*] At
 first he had written the verse thus,

Oft

2. BRO. 'Tis most true,

385

That musing meditation most affects;
 The pensive secrecy of desert cell,
 Far from the chearful haunt of men and herds,
 And sits as safe as in a senate house;
 For who would rob a hermit of his weeds, 390
 His few books, or his beads, or maple dish,
 Or do his gray hairs any violence?
 But beauty, like the fair Hesperian tree
 Laden with blooming gold, had need the guard
 Of dragon-watch with uninchanted eye, 395
 To save her blossoms, and defend her fruit
 From the rash hand of bold incontinence.
 You may as well spread out the unsunn'd heaps

Of

Oft seeks to solitary sweet retire.

381. *He that has light &c*] This whole speech is a remarkably fine encomium on the force of virtue: but there is something so vastly striking and astonishing in these last five lines, that it is impossible to pass them over without stopping to admire and enjoy them. I don't know any place in the whole circle of his poetical performances, where dignity of sentiment and sublimity of expression are so happily united.

Thyer.

384. *Benighted walks &c*] Instead of these two lines the poet had written at first,

Walks in black vapors, though the noon-
 tide brand

Blaze in the summer solstice.

Afterwards he blotted them out, and made this alteration much for the better.

388. — *of men and herds,*] It was at first
 — *men or herds.*

390. *For who would rob &c*] These two lines at first stood thus in the Manuscript.

For who would rob a hermit of his beads,
 His books, his hairy gown, or maple dish.

Of misers treasure by an out-law's den,
 And tell me it is safe, as bid me hope 400
 Danger will wink on opportunity,
 And let a single helpless maiden pass
 Uninjur'd in this wild surrounding waste.
 Of night, or loneliness it recks me not;
 I fear the dread events that dog them both, 405
 Lest some ill-greeting touch attempt the person
 Of our unowned Sister.

ELD. BRO. I do not, Brother,
 Infer, as if I thought my Sister's state
 Secure without all doubt, or controversy:
 Yet where an equal poise of hope and fear 410
 Does

400. — *as bid me hope*] The first reading was, --- *as bid me think*.

403. *Uninjur'd in this wild surrounding waste.*] The verse was at first,

Uninjur'd in this *vast and hideous wild*:
 and at present it stands in the Manuscript,

Uninjur'd in this *wide* surrounding waste:
 and I know not whether *wide* is not better than *wild*, which seems to be sufficiently implied in *waste*

409. *Secure without all doubt, or controversy:*
Yet where an equal poise &c] Instead of these lines are the following in the Manuscript.

Secure without all doubt or *question*; no:
I could be willing though now i'th' dark to try
A tough encounter with the shaggiest ruffian,
That lurks by hedge or lane of this dead circuit,
To have her by my side, though I were sure
She might be free from peril where she is.
But where an equal poise of hope and fear &c.

For *encounter* he had written at first *passado*,
 and for *hope and fear*, *hopes and fears*.

413. — *squint suspicion.*] Alluding probably in this epithet to Spenser's description of *Suspicion* in his *Mask of Cupid*. *Faery Queen*, B. 3. Cant. 12. St. 15.

For

Does arbitrate th' event, my nature is
 That I incline to hope, rather than fear,
 And gladly banish squint suspicion.
 My Sister is not so defenseless left
 As you imagin; she' has a hidden strength 415
 Which you remember not.

2 BRO. What hidden strength,
 Unless the strength of Heav'n, if you mean that?

ELD. BRO. I mean that too, but yet a hidden strength,
 Which if Heav'n gave it, may be term'd her own:
 'Tis chastity, my Brother, chastity: 420
 She that has that, is clad in complete steel,
 And like a quiver'd nymph with arrows keen

May

For he was foul, ill-favored and grim,
Under his eye-brows looking still ascaunce &c.

415. *As you imagin; &c]* This verse is redundant in the Manuscript,

As you imagin, *Brother*; she has a hidden strength.

421. *She that has that, is clad in complete steel, &c]* He has finely improved here upon Horace Od. I. XXII. 1.

Integer vitæ, scelerisque purus &c:
 and the phrase of *complete steel* is borrow'd from Shakespear. Hamlet speaking to the Ghost. Act 1. Sc. 7.

— What may this mean,

That thou, dead coarse, again in *complete steel*
 Revisit'st thus the glimpses of the moon?

And the lines following, before they were corrected, were thus in the Manuscript,

She that has that, is clad in complete steel,
And may on every needful accident,
Be it not done in pride or wilful tempting,
Walk through huge forests, and unharbour'd
 heaths,

Infamous hills, and sandy perilous wilds,
 Where through the sacred *awe* of chastity,
 No savage fierce, bandite, or mountaneer
Shall dare to foil her virgin purity.

422. *And like a quiver'd nymph with arrows keen]* I make no doubt but Milton in
 this

May trace huge forests, and unharbour'd heaths,
 Infamous hills, and sandy perilous wilds,
 Where through the sacred rays of chastity, 425
 No savage fierce, bandite, or mountaneer
 Will dare to foil her virgin purity:
 Yea there, where very desolation dwells
 By grots, and caverns shagg'd with horrid shades,
 She may pass on with unblench'd majesty, 430
 Be it not done in pride, or in presumption.
 Some say no evil thing that walks by night,
 In fog, or fire, by lake, or moorish fen,

Blue

this passage had his eye upon Spenser's *Belphebe*, whose character, arms, and manner of life perfectly correspond with this description. What makes it the more certain is, that Spenser intended under that personage to represent the virtue of *Chastity*. Thus in the introduction to the third book of his *Faery Queen*, complimenting his virgin sovran Queen Elizabeth, he says

But either Gloriana let her choose,
 Or in Belphebe fashioned to be:
 In th' one her rule, in th' other her rare chastity.
Thyer.

424. *Infamous hills,*] Expressed from Horace Od. I. III. 20.

Infames scopulos Acroceraunia.

428. *Yea there,*] In the Manuscript it is *Yea ev'n where &c.*

429. *By grots, and caverns shagg'd with horrid shades,*] This verse Mr. Pope has adopted in his *Eloisa to Abelard*.

Ye grots, and caverns shagg'd with horrid thorn.

430. *She may pass on with unblench'd majesty,*] So Hamlet speaking of the king, at the conclusion of Act the second,

—— I'll observe his looks,
 I'll tent him to the quick; if he but blench,
 I know my course. — *Thyer.*

432. *Some say no evil thing that walks by night, &c*] There are several such beautiful allusions to the vulgar superstitions in Shakespear; but here Milton had his eye particularly on Fletcher's *Faithful Shepherdess*, Act I. He has borrow'd the sentiment, but raised and improved the diction,

Yet

Blue meager hag, or stubborn unlaid ghost,
 That breaks his magic chains at Curfeu time, 435
 No goblin, or swart faery of the mine,
 Hath hurtful pow'r o'er true virginity.
 Do ye believe me yet, or shall I call
 Antiquity from the old schools of Greece
 To testify the arms of chastity? 440
 Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste,
 Wherewith she tam'd the brinded lioness
 And spotted mountain pard, but set at nought

The

Yet I have heard, my mother told it me,
 And now I do believe it, if I keep
 My virgin flow'r uncropt, pure, chaste, and
 fair,

No goblin, wood-god, faery, elf, or fiend,
 Satyr, or other pow'r that haunts the groves,
 Shall hurt my body, or by vain illusion
 Draw me to wander after idle fires: &c.

433. — or *moorish fen*,] The Manuscript
 has *moory fen*: and in the next line for *meager*
bag was at first *wrinkled bag*.

435. *That breaks his magic chains at Curfeu*
time,] A *laid* ghost indeed might be
 said to be bound in *magic chains*, because the
 popular superstition was that they were laid by
 the charms of magicians. But this is an *un-*
laid ghost, on which account I suppose the poet
 wrote *mythic chains*. Warburton.

436. — *swart faery of the mine*,] *Swart*

or swarthy. See the note on *Paradise Lost*,
 I. 684.

441. *Hence had the huntress &c.*] Milton, I
 fancy, took the hint of this beautiful mytho-
 logical interpretation from a dialogue of Lu-
 cian's betwixt Venus and Cupid, where the
 mother asking her son how, after having at-
 tack'd all the other deities, he came to spare
 Minerva and Diana, Cupid replies, that the
 former look'd so fiercely at him, and frighten'd
 him so with the Gorgon head which she wore
 upon her breast, that he durst not meddle with
 her — και ορα δε δρυμυ, και επι τς σιδος
 εχει προσωπον τι φοβερον, εχιδνας κατακομον,
 ονπερ εγω μαλιστα δεδια μορμολυτται γαρ
 με, και φδγω οταν ιδω αυτο. p. 84. Ed. Bour-
 delot — and that as to Diana she was always
 so employ'd in hunting, that he could not
 catch her — οδε καταλαβειν αυτω διολε, φδ-
 γσαν αι δια των δρων. Ibid. Thyer.

445. The

The frivolous bolt of Cupid; Gods and men 445
 Fear'd her stern frown, and she was queen o'th' woods.
 What was that snaky-headed Gorgon shield,
 That wise Minerva wore, unconquer'd virgin,
 Wherewith she freez'd her foes to congeal'd stone,
 But rigid looks of chaste austerity, 450
 And noble grace that dash'd brute violence
 With sudden adoration, and blank awe?
 So dear to Heav'n is faintly chastity,
 That when a soul is found sincerely so,
 A thousand liveried Angels lacky her, 455
 Driving far off each thing of sin and guilt,

And

445. *The frivolous bolt of Cupid;*] Bolt was anciently a very common term for arrow. Witness the old proverb, The fool's bolt is soon shot. Peck.

448. — *unconquer'd virgin,*] He wrote at first *eternal*, then *unvanquish'd*, at last *unconquer'd*; and with great propriety, for in Greek authors Minerva is often called ἀδάμαστον θεά, and παρθένη ἀδμήν.

452. *With sudden adoration, and blank awe?*] It was at first,

With sudden adoration of her pureness:

this he alter'd to *of bright rays*, and then to *and blank awe*.

453. *So dear to Heav'n is faintly chastity, &c]* So Spenser, relating how Florimel, in danger

of being ravished, was deliver'd by Proteus, breaks out into a reflection of the same kind. Faery Queen, B. 3. Cant. 8. St. 29.

See how the Heav'ns of voluntary grace,
 And sovereign favor towards chastity,
 Do succour send to her distressed case:
 So much high God doth innocence embrace.
 Tbyer.

454. *That when a soul is found sincerely so,*] It was at first in the Manuscript,

That when it finds a soul sincerely so.

The alteration makes the sense rather plainer.

461. *The unpolluted temple of the mind,*] For this beautiful metaphor he was probably indebted to Scripture. John II. 21. He spake of the

And in clear dream, and solemn vision,
 Tell her of things that no gross ear can hear,
 Till oft converse with heav'nly habitants
 Begin to cast a beam on th' outward shape, 460
 The unpolluted temple of the mind,
 And turns it by degrees to the soul's essence,
 Till all be made immortal: but when lust,
 By unchaste looks, loose gestures, and foul talk,
 But most by leud and lavish act of sin, 465
 Lets in defilement to the inward parts,
 The soul grows clotted by contagion,
 Imbodies, and imbrutes, till she quite lose

The

the temple of his body. And Shakespear has the same. *Tempest*, Act 1. Sc. 6.

There's nothing ill can dwell in such a temple.
 If the ill spirit have so fair an house,
 Good things will strive to dwell with't.

462. *And turns it by degrees to the soul's essence,*] This is agreeable to the system of the materialists, of which Milton was one.

Warburton.

The same notion of *body's working up to spirit* Milton afterwards introduc'd into his *Paradise Lost*, V. 469. &c. which is there, I think, liable to some objection, as he was entirely at liberty to have chosen a more rational system, and as it is also put into the mouth of an Arch-Angel. But in this place it falls in so

well with the poet's design, gives such force and strength to this encomium on chastity, and carries in it such a dignity of sentiment, that however repugnant it may be to our philosophic ideas, it cannot miss striking and delighting every virtuous and intelligent reader. *Thyer.*

465. *But most by leud and lavish act of sin,*] In the Manuscript it is *And most* &c.: and instead of *leud and lavish* he had written at first,

And most by *the lascivious* act of sin.

467. *The soul grows clotted* &c.] Our author has here improved his poetry by philosophy. These notions of the soul's growing corporeal by indulging corporeal pleasures, and of its being seen after death among tombs and sepulchers,

K k k

The divine property of her first being.
 Such are those thick and gloomy shadows damp 470
 Oft seen in charnel vaults, and sepulchers,
 Ling'ring, and sitting by a new made grave,
 As loath to leave the body that it lov'd,
 And link'd itself by carnal sensuality
 To a degenerate and degraded state. 475

2. BRO. How charming is divine philosophy!
 Not harsh, and crabbed, as dull fools suppose,
 But musical as is Apollo's lute,
 And a perpetual feast of nectar'd sweets, 479
 Where no crude surfeit reigns. ELD. BRO. List, list, I hear
 Some far off hallow break the silent air.

2. BRO. Methought so too; what should it be?

ELD.

chers, as if it still longed after the body, are borrow'd from Plato's *Phædo*. See Plato's Works, Vol. 1. p. 81. & 83. Edit. Henr. Steph. And when the other Brother replies

How charming is *divine philosophy*!

he means the philosophy of Plato, who was distinguish'd among the Ancients by the name of the *divine*.

472. *Ling'ring, and sitting by a new made grave,*] In the Manuscript, and in the edition of 1637, it is

Hovering, and sitting &c.

478 *But musical as is Apollo's lute,*] Milton probably took this comparison from Shakespear, *Love's Labor's Lost*, Act 4. Sc. 4. tho' there it is apply'd upon another occasion.

— as sweet and musical

As bright Apollo's lute, strung with his hair.
 He has something of the same thought again in *Paradise Regain'd*, l. 479.

Smooth on the tongue discours'd, pleasing
 to th' ear,

And tuneable as sylvan pipe or song.

480. — *List, list, I hear &c*] He had written at first,

— List,

ELD. BRO. For certain
 Either some one like us night-founder'd here,
 Or else some neighbour wood-man, or, at worst,
 Some roving robber calling to his fellows. 485

2. BRO. Heav'n keep my Sister. Again, again, and near;
 Best draw, and stand upon our guard.

ELD. BRO. I'll hallow;
 If he be friendly, he comes well; if not,
 Defense is a good cause, and Heav'n be for us.

The attendant Spirit, habited like a shepherd.
 That hallow I should know, what are you? speak; 490
 Come not too near, you fall on iron stakes else.

SPIR. What voice is that? my young Lord? speak
 again.

2. BRO.

— Lift, lift, *methought I heard* &c:
 and in the Manuscript is a marginal direction,
hallow far off.

485. *Some roving robber calling to his fellows.*
 The Trinity Manuscript had at first,

Some curl'd man of the sword calling &c:
 which alluded to the fashion of the Court Gal-
 lants of that time: and what follows continues
 the allusion,

Had best look to his *forehead*, here be
 brambles.

But I suppose he thought it might give of-
 fense: and he was not yet come to an open
 defiance with the court. *Warburton.*

489. *Defense is a good cause, and Heav'n be
 for us.*] This verse was well substituted
 in the room of that just quoted,

Had best look to his forehead, here be brambles.

And then follows in the Manuscript, *He hal-
 lows, the guardian Dæmon hallows again, and
 enters in the habit of a shepherd.*

491. — *iron stakes*] It was at first in the
 Manuscript, *pointed stakes.*

K k k 2

494. *Thyr sis?*

2. BRO. O brother, 'tis my father's shepherd, sure.

ELD. BRO. Thyrsis? whose artful strains have oft
delay'd

The huddling brook to hear his madrigal 495

And sweeten'd every muskrose of the dale.

How cam'st thou here, good Swain? hath any ram

Slipt from the fold, or young kid lost his dam,

Or straggling weather the pent flock forfook?

How could'st thou find this dark sequester'd nook? 500

SPIR. O my lov'd master's heir, and his next joy,

I came not here on such a trivial toy

As a stray'd ewe, or to pursue the stealth

Of pilfering wolf; not all the fleecy wealth

That doth enrich these downs, is worth a thought 505

To this my errand, and the care it brought.

But, O my virgin Lady, where is she?

How

494. *Thyrsis? whose artful strains &c*] This no doubt was intended as a compliment to Mr. Lawes upon his musical compositions; and a very fine one it is, and more genteel than that which we took notice of before, as that was put into his own mouth, but this is spoken by another.

496. — *of the dale*. In the Manuscript it was at first — *of the valley*.

497. *How cam'st thou here, good Swain? &c*] In the Manuscript it is *good Shepherd*: but that agrees not so well with the measure of the verse. And in the next verse the Manuscript had at first *Leapt o'er the pen*, which was corrected

How chance she is not in your company?

ELD. BRO. To tell thee sadly, Shepherd, without blame,
Or our neglect, we lost her as we came. 510

SPIR. Ay me unhappy! then my fears are true.

ELD. BRO. What fears, good Thyrsis? Prethee briefly

SPIR. I'll tell ye; 'tis not vain or fabulous, [shew.
(Though so esteem'd by shallow ignorance)

What the sage poets, taught by th' heav'nly Muse,
Story'd of old in high immortal verse, 516

Of dire chimera's and enchanted iles,
And rifted rocks whose entrance leads to Hell;
For such there be, but unbelief is blind.

Within the navel of this hideous wood, 520
Immur'd in cypress shades a forcerer dwells,
Of Bacchus and of Circe born, great Comus,
Deep skill'd in all his mother's witcheries,

And

rected into *Slipt from his fold*, as it is in the Manuscript, or *the fold*, as in all the editions.

509. *To tell thee sadly, Shepherd,*] *Sadly*, soberly, seriously, as the word is frequently used by our old authors, and in *Paradise Lost*, VI. 541. where see the note.

512. *What fears, good Thyrsis?*] He had written at first *good Shepherd*: but this was al-

ter'd to *good Thyrsis* for variety, as he had just before address'd him by the name of *Shepherd*.

513. *I'll tell ye;*] In the Manuscript, and edition of 1637 it is, *I'll tell you*.

520. *Within the navel*] That is in the midst, a phrase borrow'd from the Greeks and Latins.

523. *Deep skill'd*] He had written at first *Enur'd*.

530. *Cha.*

And here to every thirsty wanderer
 By sly enticement gives his baneful cup, 525
 With many murmurs mix'd, whose pleasing poison
 The visage quite transforms of him that drinks,
 And the inglorious likeness of a beast
 Fixes instead, unmolding reason's mintage
 Character'd in the face; this have I learnt 530
 Tending my flocks hard by i'th' hilly crofts,
 That brow this bottom glade, whence night by night
 He and his monstrous rout are heard to howl
 Like stabled wolves, or tigers at their prey,
 Doing abhorred rites to Hecate 535
 In their obscured haunts of inmost bowers.
 Yet have they many baits, and guileful spells,
 To' inveigle and invite th' unwary sense

Of

530. *Charáct'er'd in the face;*] The word is often pronounced with this accent by our old writers. So Spenser, *Faery Queen*, B. 3. Cant. 3. St. 14.

And writing strange *charáct'ers* in the ground,
 So Shakespear, *Two Gentlemen of Verona*,
 Act 2. Sc. 10.

Who art the table wherein all my thoughts
 Are visibly *charáct'er'd* and engrav'd.

And 2 Henry VI. Act 3. Sc. 4.

Show me one scar *charáct'er'd* on thy skin.

531. — *i'th' hilly crofts,*] He had written at first *i'th' pastur'd lawns*, which agrees not so well with what follows.

534. *Like stabled wolves, or tigers at their prey,*] This comparison in all probability was form'd from what Virgil says of Circe's island, *Æn.* VII. 15.

Hinc exaudiri gemitus, iræque leonum
 — ac formæ magnorum ululare luporum:
 Quos

Of them that pass unweeting by the way.
 This evening late, by then the chewing flocks 540
 Had ta'en their supper on the savory herb
 Of knot-grass dew-besprent, and were in fold,
 I sat me down to watch upon a bank
 With ivy canopied, and interwove
 With flaunting honey-suckle, and began, 545
 Wrapt in a pleasing fit of melancholy,
 To meditate my rural minstrelsy,
 Till fancy had her fill, but ere a close
 The wonted roar was up amidst the woods,
 And fill'd the air with barbarous dissonance; 550
 At which I ceas'd, and listen'd them a while,
 Till an unusual stop of sudden silence
 Gave respite to the drousy flighted steeds,
 That

Quos hominum ex facie Dea sæva potentibus
 herbis
 Induerat Circe in vultus ac terga ferarum.

542. Of knot-grass dew-besprent,] This species of grass is mention'd in Shakespear's *Midsummer Night's Dream*, Act 3. Sc. 7. And *dew-besprent* is sprinkled with dew. Spenser's *Shepherd's Calendar* December,

My head besprent with hoary frost I find.
 Fairfax, Cant. 12. St. 101.

His silver locks with dust he foul besprent.

545. With flaunting honey-suckle,] It was at first *spreading* or *blowing*.

553. — the drousy flighted steeds,
 That draw the litter of close-curtain'd sleep;]
 So I read *drousy-flight* according to Milton's Manuscript; and this genuin reading Dr. Dalton has also preserved in *Comus*. *Drousy-frighted* is nonsense, and manifestly an error of the press in all the editions. There can be no doubt that in this passage Milton had his eye upon

That draw the litter of close-curtain'd sleep;
 At last a soft and solemn breathing sound 555
 Rose like a steam of rich distill'd perfumes,
 And stole upon the air, that even Silence
 Was took ere she was ware, and wish'd she might
 Deny her nature, and be never more
 Still to be so displac'd. I was all ear, 560
 And took in strains that might create a soul
 Under the ribs of death: but O ere long
 Too well I did perceive it was the voice

Of

upon the following description of night in
 Shakespear, 2 Henry VI. Act 4. Sc. 1.

And now loud howling wolves arouse the
 jades,
 That drag the tragic melancholy night,
 Who with their drousy, slow, and flagging
 wings
 Clip dead mens graves —

The idea and the expression of *drousy-flighted*
 in the one are plainly copied from *their drousy,*
slow, and flagging wings in the other: and
 Fletcher in the Faithful Shepherdess has much
 the same image, Act 4.

Night, do not steal away: I woo thee yet
 To hold a hard hand o'er the rusty bit
 That guides thy *lazy team*.

And as Mr. Thyer farther observes, the epi-
 thet also of *close-curtain'd sleep* was perhaps

borrow'd from Shakespear, Macbeth, Act 2.
 Scene 2.

— and wicked dreams abuse
The curtain'd sleep.

555. *At last a soft and solemn breathing sound*
 &c] No doubt but that our poet in these
 charming lines imitated his favorite Shake-
 spear, Twelfth Night at the beginning.

That strain again, it had a dying fall;
 O, it came o'er my ear, like the sweet south,
 That breathes upon a bank of violets,
 Stealing and giving odor. — Thyer.

Before these two lines were corrected as they are
 at present, the author had written them thus,

At last a *sweet* and solemn breathing sound
 Rose like a steam of *slow* distill'd perfumes.

557. — *that even Silence* &c] We see in these
 three lines the luxuriancy of a juvenile poet's
 fancy;

Of my most honor'd Lady, your dear Sister.
 Amaz'd I stood, harrow'd with grief and fear, 565
 And O poor hapless nightingale thought I,
 How sweet thou sing'st, how near the deadly snare!
 Then down the lawns I ran with headlong haste,
 Through paths and turnings often trod by day,
 Till guided by mine ear I found the place, 570
 Where that damn'd wifard hid in fly disguise
 (For so by certain signs I knew) had met
 Already, ere my best speed could prevent,

The

fancy; there is something more correct and manly in three words upon a like occasion in the *Paradise Lost*, IV. 604.

Silence was pleas'd —

But in a young genius there should always be something to lop and prune away. As Cicero says *De Orat.* II. 21. *volo esse in adolescente, unde aliquid amputem.* If there is not something redundant in youth, there will be something deficient in age.

561. — *that might create a soul*

Under the ribs of death:] The general image of creating a soul by harmony is again from Shakespear. But the particular one of a soul under the ribs of death, which is extremely grotesque, is taken from a picture in Alciat's emblems, where a soul in the figure of an infant is represented within the ribs of a skeleton, as in its prison. This curious picture is preserved by Quarles.

Warburton.

That might create a soul, that is, says Mr. Symphon, *recreate αναψυχην*: and Mr. Theobald proposed to read *recreate*,

And took in strains might *recreate* a soul:

but I presume they knew not of the allusion just mention'd.

563. *Too well I did perceive*] In the Manuscript it is

Too well I *might* perceive —

565. — *barrow'd with grief and fear,*] So in Shakespear, *Hamlet Act 1. Sc. 1.* Horatio of the Ghost,

— it *barrows* me with fear and wonder.

And *Sc. 8.* the Ghost to Hamlet,

I could a tale unfold, whose lightest word
 Would *barrow* up thy soul.

L 1 1

574. The

The aidless innocent Lady his wish'd prey,
 Who gently ask'd if he had seen such two, 575
 Supposing him some neighbour villager.
 Longer I durst not stay, but soon I guess'd
 Ye were the two she meant; with that I sprung
 Into swift flight, till I had found you here,
 But further know I not. 2. BRO. O night and shades,
 How are ye join'd with Hell in triple knot, 580
 Against th' unarmed weakness of one virgin
 Alone, and helpless! Is this the confidence
 You gave me, Brother? ELD. BRO. Yes, and keep it still,
 Lean on it safely; not a period 585
 Shall be unaid for me: against the threats
 Of malice or of forcery, or that power
 Which erring men call Chance, this I hold firm,
 Virtue may be assail'd, but never hurt,
Surpris'd

574. *The aidless innocent Lady*] At first he had written *helpless*, but alter'd it, that word occurring again within a few lines afterwards.

589. *Virtue may be assail'd, but never hurt,*] Milton seems in this line to allude to the famous answer of the philosopher to a tyrant, who threaten'd him with death, *Thou mayest*

kill me, but thou canst not hurt me. And it may be observed, that not only in this speech, but also in many others of this poem, our author has made great use of the noble and exalted sentiments of the Stoics concerning the power of virtue. *Thyer.*

597. *Self-fed, and self-consumed:*] This image is

Surpris'd by unjust force, but not inthrall'd; 590
 Yea even that which mischief meant most harm,
 Shall in the happy trial prove most glory:
 But evil on itself shall back recoil,
 And mix no more with goodness, when at last
 Gather'd like scum, and settled to itself, 595
 It shall be in eternal restless change
 Self-fed, and self-consumed: if this fail,
 The pillar'd firmament is rottenness,
 And earth's base built on stubble. But come let's on.
 Against th' opposing will and arm of Heaven 600
 May never this just sword be lifted up;
 But for that damn'd magician, let him be girt
 With all the grisly legions that troop
 Under the footy flag of Acheron,
 Harpyes and Hydra's, or all the monstrous forms 605
 'Twixt

is wonderfully fine. It is taken from the conjectures of astronomers concerning the dark spots, which from time to time appear on the surface of the sun's body, and after a while disappear again, which they suppose to be the scum of that fiery matter, which first breeds it, and then breaks through and consumes it.

Warburton.

598. *The pillar'd firmament*] See *Paradise Regain'd*, IV. 455. and the note there.

605. — *or all the monstrous forms*] In Milton's Manuscript, and the edition of 1637 it is --- or all the monstrous *bugs*; which word was in more familiar use formerly, and hence *bugbear*.

'Twixt Africa and Ind, I'll find him out,
And force him to restore his purchase back,
Or drag him by the curls to a foul death,
Curs'd as his life.

SPIR. Alas! good ventrous Youth,
I love thy courage yet, and bold emprise; 610
But here thy sword can do thee little stead;
Far other arms, and other weapons must
Be those that quell the might of hellish charms:
He with his bare wand can unthred thy joints,
And crumble all thy sinews.

ELD.

607. — *to restore his purchase back,*] He
had written at first

— *to release his new-got prey.*

608. — *to a foul death,*
Curs'd as his life.] In the Manuscript, and
in the edition of 1637 it is

— *and cleave his scalp*
Down to the hips:

and he has preserved the same image in his Paradise Lost, speaking of Moloch, VI. 361.

Down cloven to the waste, with shatter'd arms
And uncouth plain fled bellowing:

and no wonder he was led to it by his favorite romances, and his favorite plays. Johnson has the same image in the Fox, Act 3. Sc. 8.

— O that his well driv'n sword

Had been so covetous to have cleft me down
Unto the navel.

And Shakespear in Macbeth, Act 1. Sc. 2.

Till he unseam'd him *from the nape to th' chops*.
I know Mr. Warburton reads here — *from*
the nape to th' chops, and supports it very ingeniously: but if any alteration were necessary, I should rather read

Till he unseam'd him *from the chops to th' nape*.
Nay Shakespear carries it so far as to make Coriolanus cleave men down from head to foot. Coriolanus, Act 2. Sc. 6.

— his sword, (death's stamp)
Where it did mark, it took *from face to foot*.
But notwithstanding these instances, I believe every reader will agree that Milton alter'd the passage

ELD. BRO. Why prethee, Shepherd, 615
How durst thou then thyself approach so near,
As to make this relation?

SPIR. Care and utmost shifts
How to secure the Lady from surprisal,
Brought to my mind a certain shepherd lad,
Of small regard to see to, yet well skill'd 620
In every virtuous plant and healing herb,
That spreads her verdant leaf to th' morning ray:
He lov'd me well, and oft would beg me sing,
Which when I did, he on the tender grass

Would

passage much for the better in the edition of
1645.

Or drag him by the curls *to a foul death,*
Curs'd as his life.

610. — *and bold emprise;*] See the same,
Paradise Lost, XI. 642. Spenser uses the word,
Faery Queen, B. 2. Cant. 3. St. 35.

— whose warlike name

Is far renown'd through many a *bold emprise.*

And Fairfax, Cant. 2. St. 77.

If you achieve renown by this *emprise.*

611. *But here thy sword can do thee little stead;*
&c.] Virgil Æn. II. 521.

Non tali auxilio, nec defensoribus istis
Tempus eget:

See Æn. VI. 290. Tasso, Cant. 15. St. 49.

Richardson,

Before the poet had corrected this line, he had
written,

But here thy *steel* can do thee *small* avail.

614. *He with his bare wand can untread thy*
joints,

And crumble all thy sinews.] He had written
at first,

He with his bare wand can *unquilt* thy joints,
And crumble *every* sinew.

623. *He lov'd me well, &c.]* I cannot help
thinking that Milton design'd here a compli-
ment to his schoolfellow and friend Charles
Deodati, who was bred to the study of physic,
and had an exceeding love for our author,

Pectus amans nostri, tamque fidele caput,
Eleg. prim. ad Deodatum.

and

Would sit, and hearken ev'n to extasy, 625
 And in requital ope his leathern scrip,
 And show me simples of a thousand names,
 Telling their strange and vigorous faculties:
 Amongst the rest a small unsightly root,
 But of divine effect, he cull'd me out; 630
 The leaf was darkish, and had prickles on it,

But

and used to hear him repeat his verses,

Te quoque pressa manent patriis meditata
 cicutis,

Tu mihi, cui recitem, judicis instar eris.
 Eleg. sext. ad Deodatum.

and sometimes explain'd to him the nature and
 virtues of simples,

Tu mihi percurres medicos, tua gramina,
 succos,

Helleborumque, humilesque crocos, folium-
 que hyacinthi,

Quasque habet ista palus herbas, artesque
 medentum. Epitaph. Damonis.

627. — of a thousand names,] It was at
 first — of a thousand hues.

632. But in another country, as he said,

Bore a bright golden flow'r, but not in this soil:
 Unknown, and like esteem'd, &c]

So these verses are read in Milton's own Manuscript, and in all his editions. For *like esteem'd* we have in Mr. Fenton's edition *little esteem'd*, and Mr. Warburton proposes to read *light esteem'd*: and Mr. Seward in Note 25 upon the Faithful Shepherdess has very ingeniously reformed the whole passage thus.

But in another country, as he said,

Bore a bright golden flow'r, but in this soil
 Unknown and *light* esteem'd.

The middle verse indeed hath a redundant syllable; and before I had seen or heard of Mr. Seward's emendation, I had proposed either to leave out the monosyllable *not*,

Bore a bright golden flow'r, but in this soil
 Unknown and like esteem'd;

or to leave out the monosyllable *but*, to avoid its recurring in two lines together,

But in another country, as he said,
 Bore a bright golden flow'r, not in this soil:
 Unknown, and like esteem'd, &c.

But then on the other hand it must be said, that such redundant or hypercatalectic verses sometimes occur in Milton. We had one a little before, ver. 605.

Harpyes, and Hydra's, or all the monstrous
 forms.

And for *like esteem'd* I think it may be defended without any alteration. Unknown and *like* esteem'd, that is *Unknown* and *unesteem'd*. Unknown and esteem'd accordingly.

635. — clouted

But in another country, as he said,
 Bore a bright golden flow'r, but not in this soil:
 Unknown, and like esteem'd, and the dull swain
 Treads on it daily with his clouted shoon; 635
 And yet more med'cinal is it than that Moly
 That Hermes once to wise Ulysses gave;
 He call'd it Hæmony, and gave it me,

And

635. — *clouted shoon*;] So Shakespear,
 2 Henry VI. Act 4. Sc. 3. Cade speaks,

We will not leave one lord, one gentleman;
 Spare none, but such as go in *clouted shoon*.

636. *And yet more med'cinal is it &c*] At
 first he had thus written these two lines,

And yet more med'cinal than that *ancient*
Moly
Which Mercury to wise Ulysses gave.

Our author hath formed the plan of this poem
 very much upon the episode of Circe in the
Odyssey; and here he himself plainly points
 out the parallel between them. The characters
 of Circe and her son Comus very much re-
 semble each other. They have both of them
 a potent wand and enchanting cup, and the ef-
 fects of both are much the same: and they are
 both to be opposed in the same manner with
 force and violence. Mercury bids Ulysses to
 rush upon Circe with his drawn sword as if he
 would kill her. *Odyss. X. 294.*

Δη τότε σὺ ξίφει οἷον ἐρυσσάμενος πᾶσα μὲν
 Κίρκην ἐπαΐξαι, ὥστε κτεάμεναι μένεα κύνων.

and the attendant Spirit exhorts the two Bro-
 thers to assault Comus in the same manner,

— with dauntless hardihood,
 And brandish'd blade rush on him &c.

And they are both overcome in the same man-
 ner, Circe by the virtues of the herb *Moly*
 which Mercury gave to Ulysses, and Comus
 by the virtues of *Hæmony* which the attendant
 Spirit gives to the two brothers. But the pa-
 rallel holds no farther. Our author varied here
 from his original with great judgment. The
 Lady is released in a much more decent and
 modest manner than the companions of Ulysses.

638. *He call'd it Hæmony, &c*] I conceive
 this to be neither the *Anemone* nor the *Hemio-*
nion described by Pliny, tho' their names are
 something alike: and it is in vain to inquire
 what it is; I take it to be (like the *Moly* to
 which it is compar'd) a plant that grows only
 in poetical ground. It cannot be the *Hemio-*
nion particularly, because Pliny says that this
 bears no flower. — *Hemionion* vocant, spar-
 gentem juncos tenues, folia parva, asperis lo-
 cis nascentem, austero sapore, *nunquam floren-*
tem. Lib. 25. Sect. 20. *nec caulem, nec florem,*
nec semen habet. Id. Lib. 27. Sect. 17. And
 yet Mr. Thyer imagins it to be the same, and
 what in English we call *Spleenwort*: and if his
 conjecture.

And bad me keep it as of foveran use
 'Gainst all enchantments, mildew, blast, or damp, 640
 Or ghastly furies apparition.
 I purs'd it up, but little reck'ning made,
 Till now that this extremity compell'd:
 But now I find it true; for by this means
 I knew the foul inchanter though disguis'd, 645
 Enter'd the very lime-twigs of his spells,
 And yet came off: if you have this about you,
 (As I will give you when we go) you may
 Boldly assault the necromancer's hall;
 Where if he be, with dauntless hardihood, 650
 And brandish'd blade rush on him, break his glass,
 And shed the luscious liquor on the ground,

But

conjecture be admitted, his subsequent reasoning is very ingenious. It is no unusual thing, says he, to find in the old writers upon the nature of herbs this virtue attributed to certain plants; but I can meet with no authority for Milton's imputing it to *Hemery* or *Spleenwort*. Perhaps it may be thought refining too much to conjecture, that he meant to hint, that, as this root was esteemed a foveran remedy against the spleen, it must consequently be a preservative against enchantments, apparitions, &c, which are generally

nothing else but the sickly fancies and imaginations of vaporish and splenetic complexions.

647. — *if you have this about you, &c*] In the Manuscript the following lines were thus written at first, and afterwards corrected.

(As I will give you *as* we go [or *on the way*])
 you may
 Boldly assault the *necromantic* hall;
 Where if he be, with *sudden violence*
 And brandish'd *blades* rush on him, break his
 glass,

And

But seise his wand; though he and his curs'd crew
 Fierce sign of battel make, and menace high,
 Or like the sons of Vulcan vomit smoke, 655
 Yet will they soon retire, if he but shrink.

ELD. BRO. Thyrsis, lead on apace, I'll follow thee,
 And some good Angel bear a shield before us.

The Scene changes to a stately palace, set out with
 all manner of deliciousness: soft music, tables
 spread with all dainties. Comus appears with his
 rabble, and the Lady set in an enchanted chair, to
 whom he offers his glass, which she puts by, and
 goes about to rise.

COM. Nay, Lady, sit; if I but wave this wand,
 Your nerves are all chain'd up in alabaster, 660

And

And *pour* the luscious *potion* on the ground,
 And seise his wand.

651. — break his glass,

And shed the luscious liquor on the ground,

But seise his wand;] This is in imitation of
 Spenser, Faery Queen, B. 2. Cant. 12. St. 49.
 where Sir Guyon serves Pleasure's porter in the
 same manner.

But he his idle courtesy defy'd,
 And overthrew his bowl disdainfully,
 And broke his staff, with which he charmed
 semblants fly.

657. — I'll follow thee, &c.] In the Ma-
 nuscript it is *I follow thee*, and the next line
 was at first,

And good Heav'n cast his best regard upon us.

And then in the Manuscript the stage direction
 is as follows. *The scene changes to a stately pa-
 lace set out with all manner of deliciousness, tables
 spread with all dainties. Comus is discover'd with
 his rabble: and the Lady set in an enchanted
 chair. She offers to rise.*

M m m

661. And

And you a statue, or as Daphne was
Root-bound, that fled Apollo.

LADY. Fool, do not boast,
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacl'd, while Heav'n fees good. 665

COM. Why are you vext, Lady? why do you frown?
Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See here be all the pleasures

That

661. *And you a statue &c]* In the Manuscript it was at first,

And you a statue *fixt*, as Daphne was
Root-bound, that fled Apollo.

662. — *Fool, do not boast,*] He had written thus at first,

Fool, *thou art over-proud*, do not boast.

And this whole speech of the Lady, and the first line of the next speech of Comus were added in the margin; for before, the first speech of Comus was continued thus,

Root-bound, that fled Apollo. Why do you frown? &c.

668. — *See here be all the pleasures*

That fancy can beget on youthful thoughts, &c] This is a thought of Shakespear's, but vastly improved by our poet in the manner of expressing it. *Romeo and Juliet*, Act 1. Sc. 3.

Such comfort as do lusty young men feel,
When well-apparel'd April on the heel
Of limping winter treads. *Thyer.*

673. *That flames, and dances in his crystal bounds,*] This is an allusion to Prov. XXIII. 31. *Look not thou upon the wine when it is red, when it giveth his color in the cup, when it moveth itself aright;* as well as another passage that we noted in *Samson Agonistes*.

675. *Not that Nepenthes, &c]* This *Nepenthes* is first mention'd and described by Homer, and we must fetch our account of it from the original author. *Odyss. IV. 219.*

Ενθ' αὖτ' ἀλλ' ἐνοησ' Ἐλενη Διὸς ἐκγεγαυῖα.
Αὐτικ' ἀρ' εἰς οἶνον βάλε φάρμακον, ἐνθεν ἐπινόον,
Νηπενθες τ' ἀχολούτε, κακῶν ἐπιλήθον ἀπάντων.
Ὅς το καταβροζαίν, ἐπὶ κρητῆρι μίγειν,
Οὐκ ἀν ἐφημερὸς γε βάλοι κατὰ δακρυ πάρεων,
Οὐδ' εἰ δι κατατεθναῖη μητὴρ τε πατήρ τε,
Οὐδ' εἰ δι προπαρσίδεν ἀδελφεόν, ἢ φίλον υἱόν,
Χαλκῷ δ' ἡϊώων, ὃ δ' ὀφθαλμοῖσιν ὄρωτο.
Τοῖα Διὸς θυγάτηρ ἔχε φάρμακα μητιοενία,
Ἐδθα,

That fancy can beget on youthful thoughts,
 When the fresh blood grows lively, and returns 670
 Brisk as the April buds in primrose-season.
 And first behold this cordial julep here,
 That flames, and dances in his crystal bounds,
 With spirits of balm, and fragrant syrups mix'd.
 Not that Nepenthes, which the wife of Thone 675
 In Egypt gave to Jove-born Helena,
 Is of such pow'r to stir up joy as this,

To

Εὐδα, ταῖς Πολυδάμνα πορεν Θωνος παρὰ-
 κοιτίς,
 Αἰγυπλίη·

Mean time with genial joy to warm the
 soul,
 Bright Helen mix'd a mirth-inspiring bowl:
 Temper'd with drugs of sov'reign use t' as-
 suage
 The boiling bosom of tumultuous rage;
 To clear the cloudy front of wrinkled care,
 And dry the tearful fluces of despair:
 Charm'd with that virtuous draught, th' ex-
 alted mind
 All sense of woe delivers to the wind.
 Tho' on the blazing pile his parent lay,
 Or a lov'd brother groan'd his life away,
 Or darling son oppress'd by ruffian force
 Fell breathless at his feet, a mangled corse,
 From morn to eve, impassive and serene,
 The man intranc'd would view the deathful
 scene.

These drugs, so friendly to the joys of life,
 Bright Helen learn'd from Thone's imperial
 wife,
 Who sway'd the scepter, where prolific
 Nile &c. Fenton.

Notwithstanding the length of this quotation,
 I cannot forbear citing Spenser's description of
 this cordial, and the moral improvement that
 he has made of it. Faery Queen, B. 4.
 Cant. 3. St. 43.

Nepenthe is a drink of sov'reign grace,
 Devis'd by the Gods, for to assuage
 Heart's grief, and bitter gall away to chace,
 Which stirs up anguish and contentious
 rage:
 Instead thereof sweet peace and quiet age
 It doth establish in the troubled mind.
 Few men, but such as sober are and sage,
 Are by the Gods to drink thereof assign'd;
 But such as drink, eternal happiness do find.

M m m 2

679. Wb

To life so friendly, or so cool to thirst.
 Why should you be so cruel to yourself,
 And to those dainty limbs which Nature lent 680
 For gentle usage, and soft delicacy?
 But you invert the covenants of her trust,
 And harshly deal like an ill borrower
 With that which you receiv'd on other terms,
 Scorning the unexempt condition 685
 By which all mortal frailty must subsist,
 Refreshment after toil, ease after pain,
 That have been tir'd all day without repast,
 And timely rest have wanted; but fair Virgin,
 This will restore all soon.

LADY. 'Twill not, false traitor, 690
 'Twill not restore the truth and honesty
 That thou hast banish'd from thy tongue with lies.

Was

679. *Why should you &c*] Instead of the nine following lines, which were added afterwards in the Manuscript, there was only this at first,

*Poor Lady thou hast need of some refreshing
 That hast been tir'd all day &c.*

689. — *but fair Virgin,*] It was at first —
here fair Virgin.

695. *These ugly-headed monsters?*] In Milton's Manuscript, and in his editions it is *ugly* or *oughly*, which is only an old way of writing *ugly*, as appears from several places in Sir Philip Sidney's *Arcadia*, and from Shakspeare's *Sonnets* in the edition of the year 1609: and care must be taken that the word be not mistaken, as some have mistaken it, for *owly-headed*,

Was this the cottage, and the safe abode
 Thou toldst me of? What grim aspects are these,
 These ugly-headed monsters? Mercy guard me! 695
 Hence with thy brew'd enchantments, foul deceiver;
 Hast thou betray'd my credulous innocence
 With visor'd falsehood, and base forgery?
 And would'st thou seek again to trap me here
 With liquorish baits fit to insnare a brute? 700
 Were it a draft for Juno when she banquets,
 I would not taste thy treasonous offer; none
 But such as are good men can give good things,
 And that which is not good, is not delicious
 To a well-govern'd and wise appetite. 705

COM. O foolishness of men! that lend their ears
 To those budge doctors of the Stoic fur,
 And fetch their precepts from the Cynic tub,

Praising

*beaded, Comus's train being beaded like sundry
 sorts of wild beasts.*

698. — *and base forgery?*] In the Manu-
 script *forgeries*.

702.

— none

But such as are good men can give good things,]
 This noble sentiment Milton has borrow'd
 from Euripides. *Medea*, ver. 618.

Καὶς γὰρ ἀνδρὲς δ' ὡς σὺνισιν καὶ ἐχέει.

707. *To those budge doctors of the Stoic fur,]*
 The Trinity Manuscript had at first *Stoic gown*,
 which is better; for *budge* signifies *furr'd*: but
 I suppose by *Stoic fur* Milton intended to ex-
 plain the other obsolete word, tho' he fell
 upon a very innacurate way of doing it.

Warburton.

710. *Where-*

Praising the lean and fallow Abstinence.

Wherefore did Nature pour her bounties forth, 710
 With such a full and unwithdrawing hand,
 Covering the earth with odors, fruits, and flocks,
 Thronging the seas with spawn innumerable,
 But all to please, and fate the curious taste?
 And set to work millions of spinning worms, 715
 That in their green shops weave the smooth-hair'd silk
 To deck her sons, and that no corner might
 Be vacant of her plenty, in her own loins
 She hutcht th' all-worshipt ore, and precious gems
 To store her children with: if all the world 720
 Should in a pet of temp'rance feed on pulse,
 Drink the clear stream, and nothing wear but frieze,
 Th'all-giver

710. *Wherefore did Nature pour her bounties forth,*
With such a full and unwithdrawing hand,]
 Silius Italicus. XV. 55.

Quantas ipse Deus lætos generavit in usus
 Res homini, plenaque dedit bona gaudia
 dextra? *Richardson,*

712. *Covering the earth &c]* These verses
 were thus at first in the Manuscript,

Covering the earth with odors, *and with*
 fruits,

Cramming the seas with spawn innumerable,
The fields with cattel, and the air with fowl,
 &c.

717. *To deck her sons,]* So he had written at
 first, then alter'd it *to adorn*, and afterwards *to*
deck again.

719. *She hutcht,]* That is, *coffer'd*.
 Warburton.

721. — *feed on pulse,]* So it was at first,
 then *fetches*: but I suppose the alliteration of
 f's offended, and then he restor'd *pulse* again.

727. *And*

Th' all-giver would be' unthank'd, would be unprais'd,
 Not half his riches known, and yet despis'd,
 And we should serve him as a grudging master, 725
 As a penurious niggard of his wealth,
 And live like Nature's bastards, not her sons,
 Who would be quite surcharg'd with her own weight,
 And strangled with her waste fertility,
 Th' earth cumber'd, and the wing'd air darkt with
 plumes, 730

The herds would over-multitude their lords, [monds
 The sea o'erfraught would swell, and th' unsought dia-
 Would so imblaze the forehead of the deep,
 And so bestud with stars, that they below
 Would grow inur'd to light, and come at last 735

To

727. *And live like Nature's bastards, not her sons,* In the Manuscript it was at first,

Living as Nature's bastards, not her sons,
 which latter is an expression taken from Heb.
 XII. 8. *then are ye bastards, and not sons.*

730. — *darkt with plumes,*] The image
 taken from what the Ancients said of the air
 of the northern islands, that it was clogg'd and
 darken'd with feathers. Warburton.

732. *The sea o'erfraught &c*] Mr. Warbur-

ton remarks, and I agree with him, that this
 and the four following lines are exceeding
 childish: and they were thus written at first,

*The sea o'erfraught would heave her waters up
 Above the shore, and th' unsought diamonds
 Would so bestud the center with their star-
 light,*

*And so imblaze the forehead of the deep,
 Were they not taken thence, that they below
 Would grow inur'd to day, and come at last
 &c.*

737. — and

To gaze upon the sun with shameless brows.
 List Lady, be not coy, and be not cosen'd
 With that same vaunted name Virginity.
 Beauty is Nature's coin, must not be horded,
 But must be current, and the good thereof 740
 Consists in mutual and partaken blifs,
 Unsavory in th' enjoyment of itself;
 If you let slip time, like a neglected rose
 It withers on the stalk with languish'd head.
 Beauty is Nature's brag, and must be shown 745
 In courts, in feasts, and high solemnities,
 Where most may wonder at the workmanship;

It

737. — *and be not cosen'd*] In the Manuscript — *nor be not cosen'd*.

743. *If you let slip time, like a neglected rose
 It withers on the stalk with languish'd head.*
 It was at first,

It withers on the stalk, *and fades away*.

Here Mr. Thyer concurr'd with me in observing, that Milton had probably in view a most beautiful comparison of the same kind in Tasso, Cant. 16. St. 14 and 15. which Spenser has literally translated, B. 2. Cant. 12. St. 74 and 75. the application and concluding lines of which are these,

Gather therefore the rose, whilst yet is prime,
 For soon comes age, that will her pride de-
 flower;

Gather the rose of love, whilst yet is time,
 Whilst loving thou may'st loved be with equal
 crime:

or as they are translated by Fairfax,

O gather then the rose, while time thou hast,
 Short is the day, done when it scant began,
 Gather the rose of love, while yet thou may'st
 Loving, be lov'd; embracing, be embrac'd.

And Shakespear to the same purpose in Venus
 and Adonis,

Make use of time, let not advantage slip,
 Beauty within itself would not be wasted.
 Fair flow'rs that are not gather'd in their
 prime,
 Rot and consume themselves in little time.

748. It

It is for homely features to keep home,
 They had their name thence; coarse complexions
 And cheeks of sorry grain will serve to ply 750
 The sampler, and to tease the hufwife's wooll.
 What need a vermeil-tinctur'd lip for that,
 Love-darting eyes, or tresses like the morn?
 There was another meaning in these gifts,
 Think what, and be advis'd, you are but young yet. 755

LADY. I had not thought to have unlockt my lips
 In this unhallow'd air, but that this jugler
 Would think to charm my judgment, as mine eyes,
 Obtruding false rules pranked in reason's garb.

I

748. *It is for homely features to keep home,*] The same turn and manner of expression as in the Two Gentlemen of Verona, at the beginning;

Home-keeping youth have ever homely wits.

749. — *coarse complexions*] It was at first *coarse beetle-brows*.

751. *The sampler, and to tease &c*] In the Manuscript it is

The sample, or to tease the hufwife's wooll.

The word *tease* is commonly used in a metaphorical sense, but here we have it in its proper and original signification, *carpere, vellere*. See Skinner, Junius, &c.

755. *Think what, and be advis'd, you are but young yet.*] He had written at first,

Think what, and look upon this cordial julep, and then followed the verses which are inserted from ver. 672 to 705.

756. *I had not thought &c*] The six following lines are spoken aside. *Symphon.*

759. — *pranked in reason's garb.*] Dressed, clad. So Shakespear,

— your high self,

The gracious mark o'th'land, you have obscur'd

With a swain's wearing, and me, poor lowly maid,

Most Goddess-like *pranked* up.

Winter's Tale. *Peck.*

N n n

760. I

I hate when vice can bolt her arguments, 760
 And virtue has no tongue to check her pride.
 Impostor, do not charge most innocent Nature,
 As if she would her children should be riotous
 With her abundance; she good caterefs
 Means her provision only to the good, 765
 That live according to her sober laws,
 And holy dictate of spare temperance:
 If every just man, that now pines with want,
 Had but a moderate and befitting share
 Of that which lewdly-pamper'd luxury 770
 Now heaps upon some few with vast excess,
 Nature's full blessings would be well dispens'd
 In unsuperfluous even proportion,
 And she no whit incumber'd with her store,
 And then the giver would be better thank'd, 775
 His praise due paid; for swinish gluttony

Ne'er

760. *I hate when vice can bolt her arguments,*
 That is, *sift*. So Chaucer,

had before Cupid's *bolt* ver. 445. and we read
 in Chaucer, Miller's Tale, ver. 156.

But I ne cannot *boulte* it to the brenne.

Warburton.

Long as a mast, and upright as a *bolt*:

I rather understand it, to *dart*, to *shoot*: as we

and according to the proverb, a fool's *bolt* is
soon

Ne'er looks to Heav'n amidst his gorgeous feast,
 But with besotted base ingratitude
 Crams, and blasphemes his feeder. Shall I go on?
 Or have I said enough? To him that dares 780
 Arm his profane tongue with contemptuous words
 Against the sun-clad pow'r of Chastity,
 Fain would I something say, yet to what end?
 Thou hast nor ear, nor soul to apprehend
 The sublime notion, and high mystery, 785
 That must be utter'd to unfold the sage
 And serious doctrine of Virginitie,
 And thou art worthy that thou should'st not know
 More happiness than this thy present lot.
 Enjoy your dear wit, and gay rhetoric, 790
 That hath so well been taught her dazling fence,
 Thou art not fit to hear thyself convinc'd;
 Yet should I try, the uncontrolled worth

Of

soon shot, and Junius derives the word from the Greek βαλλω jacio.

779. — *Shall I go on?*] From hence to ver. 806. in Comus's speech, that is twenty-seven verses are not in the Manuscript, but were added afterwards.

785. *The sublime notion, and high mystery,* &c] That Milton's notions about love and chastity were extremely refin'd and delicate, not only appears from this poem, but also from many passages in his prose-works, particularly in the *Apology for Smectymnus*,
 N n n 2 where

Of this pure cause would kindle my rapt spirits
 To such a flame of sacred vehemence, 795
 That dumb things would be mov'd to sympathize,
 And the brute earth would lend her nerves, and shake,
 Till all thy magic structures rear'd so high,
 Were shatter'd into heaps o'er thy false head.

COM. She fables not, I feel that I do fear 800
 Her words set off by some superior power;
 And though not mortal, yet a cold shudd'ring dew
 Dips me all o'er, as when the wrath of Jove
 Speaks thunder, and the chains of Erebus
 To some of Saturn's crew. I must dissemble, 805
 And try her yet more strongly. Come, no more,
 This is mere moral babble, and direct
 Against the canon laws of our foundation;
 I must not suffer this, yet 'tis but the lees
 And settlings of a melancholy blood: 810

But

where he is defending himself against the charge of lewdness, which his adversaries had very unjustly laid against him. *Thyer.*

800. *She fables not, &c.]* These six lines too are aside, but I would point the first thus. *She fables not, I feel that;* that is I feel that she does not fable &c. *Sympton.*

807. *This is mere moral babble, &c.]* These lines were thus at first in the Manuscript.

*This is mere moral stuff, the very lees
 And settlings of a melancholy blood:
 But this will cure all strait, &c.*

814. *What, have you let the false inchanter
 scape?*

But this will cure all strait, one sip of this
Will bathe the drooping spirits in delight
Beyond the blifs of dreams. Be wise, and taste. ----

The Brothers rush in with swords drawn, wrest his
glass out of his hand, and break it against the ground;
his rout make sign of resistance, but are all driven
in; The attendant Spirit comes in.

SPIR. What, have you let the false inchanter scape?
O ye mistook, ye should have snatcht his wand 815
And bound him fast; without his rod revers'd,
And backward mutters of dissevering power,
We cannot free the Lady that sits here
In stony fetters fix'd, and motionless:
Yet stay, be not disturb'd; now I bethink me, 820
Some other means I have which may be us'd,
Which once of Melibœus old I learnt,

The

Scape?] Before this verse the stage-direction is in the Manuscript as follows. *The Brothers rush in, strike his glass down; the shapes make as though they would resist, but are all driven in. Daemon enters with them.* And the verse was thus at first,

What, have you let the false inchanter pass?

816. — *without his rod revers'd,*] It was at first — without his *art* revers'd.

818. — *the Lady that sits here*] In the Manuscript it was at first *that remains*, and is *that here sits*.

821. *Some other means I have which &c*] He had written at first *There is another way that &c.*

823. *The*

The soothest shepherd that e'er pip'd on plains.

There is a gentle nymph not far from hence,
That with moist curb sways the smooth Severn stream,
Sabrina is her name, a virgin pure; 826

Whilome she was the daughter of Locrine,
That had the scepter from his father Brute.

She guileless damsel flying the mad pursuit
Of her enraged stepdame Guendolen, 830

Commended her fair innocence to the flood,
That stay'd her flight with his cross-flowing course.

The water nymphs that in the bottom play'd,
Held up their pearled wrists and took her in,

Bearing

823. *The soothest*] The truest, faithfullest. *Sooth* is truth. *In sooth* is indeed. *Sooth-sayer* one that foretells the truth, divinus, veridicus. And therefore what this *soothest* shepherd teaches may be depended upon.

826. *Sabrina is her name, a virgin pure;*] In the Manuscript it was at first *a virgin Goddess*, then *a virgin chaste*, and at last *a virgin pure*. Locrine, king of the Britons, married Guendolen the daughter of Corineus, Duke of Cornwall: but in secret for fear of Corineus, he loved Estrildis, a fair captive whom he had taken in a battle with Humber king of the Huns, and had by her a daughter equally fair, whose name was Sabra. But when once his fear was off by the death of Corineus, not content with secret enjoyment, divorcing Guen-

dolen, he makes Estrildis now his queen. Guendolen all in rage departs into Cornwall — and gathering an army of her father's friends and subjects, gives battle to her husband by the river Sture; wherein Locrine shot with an arrow ends his life. But not so ends the fury of Guendolen, for Estrildis and her daughter Sabra she throws into a river; and to leave a monument of revenge, proclaims that the stream be thenceforth call'd after the damsel's name, which by length of time is changed now to *Sabrina* or *Severn*. This is the account given by Milton himself in the first book of his History of England: but here he takes a liberty very allowable to poets (as Mr. Thyer expresses it) and varies the original story of this event; in order to highten the character of

Bearing her strait to aged Nereus hall, 835
 Who piteous of her woes, rear'd her lank head,
 And gave her to his daughters to imbathe
 In nectar'd lavers strow'd with asphodil,
 And through the porch and inlet of each sense
 Dropt in ambrosial oils till she reviv'd, 840
 And underwent a quick immortal change,
 Made Goddes of the river; still she retains
 Her maiden gentleness, and oft at eve
 Visits the herds along the twilight meadows,
 Helping all urchin blasts, and ill-luck signs 845
 That the shrewd medling elfe delights to make,
 Which

of *Sabrina*, whom he is about to introduce as the patroness and protector of chastity. It would perhaps be agreeable to the reader to see Spenser's account of the same event, and he may find it in the *Faery Queen*, B. 2. Cant. 10. St. 17, 18, 19.

But the sad virgin innocent of all,
 Adown the rolling river she did pour,
 Which of her name now Severn men do call:
 Such was the end that to disloyal love did fall.

829. *She guiltless damsel*] We prefer the reading of the Manuscript and the editions of 1637 and 1645: that of 1673 has *The guiltless damsel* &c, which is followed by some others.

831. ——— *to the flood,*] So he wrote at first,

and then *to the stream*, and then *to the flood* again; and rightly as *stream* is the last word of a verse a little before and a little after.

834. *Held up their pearled wrists* &c.] In the Manuscript these verses were thus at first,

Held up their *white* wrists to receive her in,
 And bore her strait to aged Nereus hall.

839. *And through the porch and inlet of each sense*] The same metaphor in Shakespeare. Hamlet, Act 1. Sc. 8.

And in the *porches* of mine ears did pour &c.

846. *That the shrewd medling elfe* &c.] That is Puck or Robin-Goodfellow, whose character and qualifications are described in Shakespeare's *Midsummer-*

Which she with precious vial'd liquors heals.
 For which the shepherds at their festivals
 Carol her goodness loud in rustic lays,
 And throw sweet garland wreaths into her stream 850
 Of pancies, pinks, and gaudy daffadils.
 And, as the old swain said, she can unlock
 The clasping charm, and thaw the numming spell,
 If she be right invok'd in warbled song,
 For maidenhood she loves, and will be swift 855
 To aid a virgin, such as was herself,
 In hard-besetting need; this will I try,
 And add the pow'r of some adjuring verse.

SONG.

Midsummer-Night's Dream. Act 2. *Delights to make*, at first he had written *to leave*; and in the Manuscript is the following verse,

*And often takes our cattel with strange pinches,
 Which she with precious &c.*

849. — *in rustic lays*,] Rightly alter'd from *lively or lovely lays*.

851. *Of pancies, pinks, and gaudy daffadils.*] This line was at first,

Of pancies, and of bonny daffadils.

853. *The clasping charm, &c*] At first the verse was thus,

Each clasping charm, and secret holding spell.

856. *To aid a virgin, such as was herself,*]

Alluding perhaps to the Danaid's invocation of Pallas, wherein they use the same argument, ver. 155.

Αδμντας αδμντα
 Ρυσιος γενηθω.

i. e. virgo virginem liberet. Vid. scholia in locum. *Thyer*.

857. *In hard-besetting need*;] It was at first, *In honor'd virtue's cause*; and this was alter'd in the Manuscript to *In hard distressed need*.

867. *Listen and appear to us &c*] Before these verses there is wrote in the Manuscript, *to be said*. — The attendant Spirit first invok'd Sabrina in warbled song; and now he adds the power of some adjuring verse, both which he said

S O N G.

Sabrina fair,

Listen where thou art sitting

860

Under the glassy, cool, translucent wave,

In twisted braids of lillies knitting

The loose train of thy amber-dropping hair;

Listen for dear honor's sake,

Goddeſs of the ſilver lake,

865

Listen and ſave.

Listen and appear to us

In name of great Oceanus,

By

ſaid he would try: and in the reading of this adjuration by the ſea-deities it will be curious to obſerve how the poet has diſtinguiſh'd them by the epithets and attributes which are peculiarly aſſign'd to each of them in the beſt claſſic authors. *Great Oceanus*, ſo in *Hefiod* Theog. 21. Ωκεανον τε μεγαν. *Neptune* and his *mace* or trident are very well known, and *th' earth-shaking* is the tranſlation of that common Greek epithet ενοςιχθων, or εννοσιγαμος. *Tethys*, the wife of *Oceanus*, and mother of the Gods, may well be ſuppoſed to have a *grave majestic pace*;

Ωκεανον τε Δεων γενεσιν, και μητερα Τηθυω,

Hom. Iliad. XIV. 201.

and *Hefiod* calls her *the venerable Tethys*, ποτνια

Τηθυς. Theog. 368. *By hoary Nereus wrinkled look*, and he had call'd him before ver. 835. *aged Nereus*; and ſo he is call'd in all the poets, as in *Virgil*, Georg. IV. 392. *Grandævus Nereus*. *Hefiod* aſſigns the reaſon, Theog. 233.

Νηρεα τ' αψιδεα και αληθεα γεινατο Ποντος,
Πρεβυτατον παιδων' αυταρ καλεσσι γεροντα,
'Οωεκα νημερτης τε και ηπιος, εδε δεμισεων
Ληθεται, αλλα δικαια και ηπια δηνεα οιδεν.

Nereum autem alienum à mendacio & veracem genuit *Pontus*,

Maximum natu filiorum: ſed vocant ſenem,
Eo quod verus atque placidus, nec juris et æqui

O o o

Ob-

By th' earth-shaking Neptune's mace,
 And Tethys grave majestic pace, 870
 By hoary Nereus wrinkled look,
 And the Carpathian wifard's hook,
 By scaly Triton's winding shell,
 And old sooth-saying Glaucus spell,
 By Leucothea's lovely hands, 875
 And her son that rules the strands,

By

Obliviscitur, sed justa & mansueta consilia
 novit.

He may be called *hoary* too on another account; for as Servius remarks on Virgil Georg. IV. 403. Fere omnes Dii marini senes sunt, albert enim eorum capita spumis aquarum. *And the Carpathian wifard's hook*, Proteus who had a cave at *Carpathus*, an island in the Mediterranean over-against Egypt, and was a *wifard* or prophet, and was Neptune's shepherd, and as such bore a *hook*. Virgil Georg. IV. 387.

Est in Carpathio Neptuni gurgite vates,
 Cæruleus Proteus, —

— novit namque omnia vates,

Quæ sint, quæ fuerint, quæ mox ventura
 trahantur.

Quippe ita Neptuno visum est: immania
 cujus

Armenta, et turpes pascit sub gurgite phocas.

By *scaly Triton's winding shell*, he was Neptune's trumpeter, and was *scaly*, as all these sort of creatures are, *squamis modo hispido corpore, etiam qua humanam effigiem habent*, as Pliny says,

Lib. 9. Sect. 4. and his *winding shell* is thus described by Ovid, Met. I. 333.

Cæruleum Tritona vocat, conchæque sonaci
 Inspirare jubet —

— cava buccina sumitur illi

Tortilis, in latum quæ turbine crescit ab imo.

And old sooth-saying Glaucus spell, he was an excellent fisher or diver, and so was feigned to be a Sea-God: and Aristotle writes that in Delos he prophesied to the Gods, *Αριστοτέλης δ' ἐν τῇ Δηλίων πολιτείᾳ, ἐν Δηλῷ κατοικήσαντα μετὰ τῶν Νηρηίδων τοῖς θεοῖς μαντεύεσθαι*, and Nicander says that Apollo himself learned the art of prediction from Glaucus, *Νικανδρὸς ἐν πρώτῳ Αἰτωλικῶν τῷ μαντικῷ φησὶν Ἀπολλῶνα ὑπὸ Γλαυκῆς διδάχθηναι*, as they are cited by Athenæus, Lib. 7. cap. 12. And Euripides calls him the seamens prophet and interpreter of Nereus, *Orestes* ver. 363.

Ὁ ναυτιλοῖσι μαντὶς ἐξηγγείλε μοι

Νηρεῶς προφητὴς Γλαυκός, ἀψδῶνός θεός.

and Apollonius Rhodius gives him the same appellation, *Argonaut.* I. 1310.

Τοῖσιν

By Thetis tinsel-slipper'd feet,
 And the songs of Sirens sweet,
 By dead Parthenope's dear tomb,
 And fair Ligea's golden comb, 880
 Wherewith she sits on diamond rocks,
 Sleeking her soft alluring locks,
 By all the nymphs that nightly dance
 Upon thy streams with wily glance,

Rise,

Τοισιν δὲ Γλαυκὸς Βρυχίης ἄλως ἐξεφαάνθη,
 Νηρηὸς Δείοιο πολυφράδμων ὑποφῆτης.

the mother was *Matuta*, the Goddess of the early morning. Ovid Fast. VI. 545.

By *Leucothea's* lovely hands, and her son &c.
 Ino, flying from the rage of her husband
 Athamas who was furiously mad, threw her-
 self from the top of a rock into the sea, with
 her son Melicerta in her arms; but Neptune
 at the intercession of Venus changed them into
 sea-deities, and gave them new names, *Leuco-*
thea to her, and to him *Palæmon*. Ovid Met.
 IV. 538.

Leucothée Graiis, Matuta vocabere nostris,
 In portus nato jus erit omne tuo.
 Quem nos Portumnum, sua lingua Palæ-
 mona dicet,
 Ite, precor, nostris æquus uterque locis.

Annuit oranti Neptunus, et abstulit illis
 Quod mortale fuit, majestatemque verendam
 Imposuit, nomenque simul faciemque no-
 vavit,

Leucothéeque deum cum matre Palæmona
 dixit.

She being *Leucothea* or the *white Goddess* may
 well be supposed to have *lovely hands*, which I
 presume the poet mention'd in opposition to
 Thetis feet afterwards: and her son *rules the*
strands, having the command of the ports, and
 therefore being called in Latin *Portumnus*, as

By *Thetis tinsel-slipper'd feet*, this the poet meant
 as a paraphrase of the word ἀργυροπέζα or *sil-*
ver-footed, the epithet by which she is usually
 distinguish'd in Homer: and the *Sirens* are in-
 troduced here, as being sea-nymphs, and sing-
 ing upon the coast. *Parthenope* and *Ligea*
 were two of the Sirens; and for this reason, I
 suppose, the four verses relating to them are
 scratch'd in the Manuscript. *Parthenope's tomb*
 was at Naples, which was therefore call'd
Parthenope; *Parthenope à tumulto Sirenis appel-*
lata. Plin. Lib. 3. Sect. 9. Silius Ital. XII. 33.

Sirenum dedit una suum et memorabile no-
 men

Parthenope muris Acheloïas, æquore cujus
 Regnavere diu cantus —

O o o 2

Ligea

Rise, rise, and heave thy rosy head 885
 From thy coral-paven bed,
 And bridle in thy headlong wave,
 Till thou our summons answer'd have.

Listen and save.

Sabrina rises, attended by water-nymphs, and
 sings.

By the rushy-fringed bank, 890
 Where grows the willow and the osier dank,
 My sliding chariot stays,
 Thick set with agat, and the azurn sheen
 Of turkis blue, and emerald green,
 That in the channel strays; 895
 Whilst from off the waters fleet
 Thus I set my printless feet

O'er

Ligea was another of the Sirens, and is also the name of a sea-nymph mention'd by Virgil. Georg. IV. 336. and the poet draws her in the attitude, in which mermaids are usually represented. Ovid of Salmacis, Met. IV. 310.

Sed modo fonte suo formosos perluit artus;
 Sæpe Citoriaco deducit pectine crines;
 Et quid se deceat, spectatas consulit undas.

889. *Listen and save.*] The repetition of the prayer ver. 866 and 889 in the invocation of Sabrina is similar to that of Æschylus's Chorus in the invocation of Darius's shade. Persæ ver. 666 and 674.

Βασκε πατερ αχαιε Δαρειαν, οι. Thyer.

890. *By the rushy fringed bank,*

Where

O'er the cowslips velvet head,
 That bends not as I tread;
 Gentle Swain, at thy request 900
 I am here.

SPIR. Goddess dear,
 We implore thy pow'rful hand
 To undo the charmed band
 Of true virgin here distressed, 905
 Through the force, and through the wile
 Of unblest inchanter vile.

SAB. Shepherd, 'tis my office best
 To help insnared chastity:
 Brightest Lady, look on me; 910
 Thus I sprinkle on thy breast
 Drops that from my fountain pure

I

Where grows the willow and the osier dank, &c]
 This is somewhat in imitation of the River-
 God in the Faithful Shepherdess. Act 3.

I am this fountain's God; below
 My waters to a river grow,
 And 'twixt two banks with osiers set,
 That only prosper in the wet,
 Through the meadows do they glide,

Wheeling still on every side,
 Sometimes winding round about,
 To find the even'st channel out. &c.

895. *That in the channel strays;*] In the Ma-
 nuscript it was at first *That my rich wheels inlays.*

910. *Brightest Lady,*] It was at first *Virtuous*
Lady.

913. I

I have kept of precious cure,
 Thrice upon thy fingers tip,
 Thrice upon thy rubied lip; 915
 Next this marble venom'd seat,
 Smear'd with gums of glutenous heat,
 I touch with chaste palms moist and cold:
 Now the spell hath lost his hold;
 And I must haste ere morning hour 920
 To wait in Amphitrite's bow'r.

Sabrina descends, and the Lady rises out of
 her seat.

SPIR. Virgin, daughter of Loocrine
 Sprung of old Anchises line,

May

913. *I have kept of precious cure,*] If the reading be right, the meaning must be—some drops of a very healing power. But I think it would do good to the verse, as well as the language, to throw out the c and read *ure*, i. e. *use*. The word is found in Chaucer, Spenser, and many others. *Calton*.

918. *I touch with chaste palms*] So Clorin heals the faithful Shepherdess Act 5.

With spotless hand on spotless breast
 I put these herbs, to give thee rest.

921. *To wait in Amphitrite's bow'r.*] He had written at first,

To wait on Amphitrite in her bow'r.

923. *Sprung of old Anchises line,*] For Loocrine was the son of Brutus, who was the son of Silvius, he of Ascanius, and Ascanius of Æneas, a Trojan prince, son of Anchises. See Milton's History of England Book I.

924. *May thy brimmed waves &c*] I should rather think *brined*, i. e. made salt by the mixture of sea-water. *Brimmed* may indeed signify waves that rise to the *brim* or margin of the shore: but it is a strange word. *Warburton*. At first he had written *crystal*, but alter'd it,

May thy brimmed waves for this
 Their full tribute never miss 925
 From a thousand petty rills,
 That tumble down the snowy hills:
 Summer drouth, or singed air
 Never scorch thy tresses fair,
 Nor wet October's torrent flood 930
 Thy molten crystal fill with mud;
 May thy billows roll ashore
 The beryl, and the golden ore;
 May thy lofty head be crown'd
 With many a tow'r and terras round, 935
 And here and there thy banks upon
 With groves of myrrhe, and cinnamon.

Come,

it, that word occurring again within a few verses.

927. *That tumble down the snowy hills:*] It was at first,

That tumble down *from* snowy hills.

928. — or *singed* air

Never scorch thy tresses fair,] Sure we should read

— or *scorching* air

Never singe thy tresses fair. Warburton.

936. *And here and there thy banks upon &c]*

In this line *banks* is the nominative case, as *head* was in the last but one. The sense and syntax of the whole is, May thy *head* be *crown'd round about* with towers and terrasses, and here and there [may] thy *banks* [be *crown'd*] *upon* with groves &c. Επισκοπῶ σοι αἱ οὐχαί. The phrase is Greek. Calton.

We are all of us apt to grow fond of the authors, whom we particularly study; and therefore Mr. Seward generally prefers the passages in the Faithful Shepherdess which Milton has imitated to Milton's imitations of them: but here he himself is forced to allow, that this address

Come, Lady, while Heav'n lends us grace,
 Let us fly this curfed place,
 Left the forcerer us entice 940
 With fome other new device.
 Not a wafte, or needlefs found,
 Till we come to holier ground;
 I fhall be your faithful guide
 Through this gloomy covert wide, 945
 And not many furlongs thence
 Is your Father's refidence,
 Where this night are met in ftate
 Many a friend to gratulate
 His wifh'd prefence, and befide 950
 All the fwains that near abide,
 With jigs, and rural dance refort;

We

address to Sabrina is better than Amoret's to
 the God of the river upon a like occafion, and
 Fletcher has no other advantage but that of
 writing firft. Act 3.

For thy kindnefs to me fhown,
 Never from thy banks be blown
 Any tree, with windy force,
 Crofs thy ftreams, to flop thy courfe:
 May no beaft that comes to drink,
 With his horns caft down thy brink;

May none that for thy fifh do look,
 Cut thy banks to dam thy brook;
 Barefoot may no neighbour wade
 In thy cool ftreams wife nor maid,
 When the spawn on ftones do lie,
 To wafh their hemp, and fpoil the fry.

Mr. Seward farther remarks, that the con-
 ftruction of the two laft of Milton's lines is a
 little difficult. To *crown her head with towers*
 is true imagery; but to crown her head *upon*
her

We shall catch them at their sport,
 And our sudden coming there
 Will double all their mirth and chear; 955
 Come let us haste, the stars grow high,
 But night sits monarch yet in the mid sky.

The Scene changes, presenting Ludlow town and the
 President's castle; then come in country dancers,
 after them the attendant Spirit, with the two Bro-
 thers and the Lady.

S O N G.

SPIR. Back, Shepherds, back, enough your play,
 Till next sun-shine holiday;
 Here be without duck or nod 960
 Other trippings to be trod

Of

her banks, will scarcely be allowed to be so.
 He would therefore put a colon instead of a
 comma at the last line but two, and then read

And here and there thy banks upon
 Be groves of myrrhe, and cinnamon.

And after these verses is added in the Manu-
 script, *Song ends.*

948. *Where this night are met in state*] In
 the Manuscript it was at first,

Where this night are *come* in state.

951. *All the swains that near abide*] So we
 read in Milton's Manuscript, and this reading
 we prefer to that of all the editions,

All the swains that *there* abide.

956. *Come let us haste, &c*] These two lines
 were thus at first in the Manuscript,

Come let us haste, the stars *are* high,
 But night *reigns* monarch yet in the mid sky.

And then *Exeunt*, and the following stage-
 P p p direction,

Of lighter toes, and such court guise
 As Mercury did first devise
 With the mincing Dryades
 On the lawns, and on the leas. 965

This second Song presents them to their Father and
 Mother.

Noble Lord, and Lady bright,
 I have brought ye new delight,
 Here behold so goodly grown
 Three fair branches of your own;
 Heav'n hath timely try'd their youth, 970
 Their faith, their patience, and their truth,

And

rection, *The Scene changes, and then is presented Ludlow town and the President's castle; then enter country dances and such like gambols, &c. At those sports the Dæmon with the two Brothers and the Lady enter. The Dæmon sings.*

962. *Of lighter toes, &c.] In the Manuscript these lines were thus at first,*

*Of nimbler toes, and courtly guise,
 Such as Hermes did devise.*

964. *With the mincing Dryades] Isa. III. 16. The daughters of Zion are haughty, and walk with stretched forth necks, and wanton eyes, walking and mincing as they go, or tripping nicely as in the margin of the Bible. Richardson.*

965. — *on the leas.] An old word for pastures or corn-fields. Spenser, Shepherd's Calendar, July.*

*Shepherds they weren of the best,
 And lived in lowly leas.*

Shakespear, Tempest Act 4. Sc. 3.

*Ceres, most bounteous Lady, thy rich leas
 Of wheat, rye, barley, fetches, oats, and
 pease.*

Henry V. Act 5. Sc. 3.

— *her fallow leas*
*The darnel, hemlock, and rank fumitory
 Doth root upon. —*

971. *Their*

And sent them here through hard assays
 With a crown of deathless praise,
 To triumph in victorious dance
 O'er sensual folly, and intemperance. 975

The dances ended, the Spirit epiloguizes.

SPIR. To the ocean now I fly,
 And those happy climes that lie
 Where day never shuts his eye,
 Up in the broad fields of the sky:
 There I suck the liquid air 980
 All amidst the gardens fair
 Of Hesperus, and his daughters three

That

971. *Their faith, their patience,*] The title to this song in the Manuscript is only 2 Song: and here he had written at first *patience*, and then *temperance*, and then *patience* again; and this latter is the better because of *intemperance* following.

973. *With a crown of deathless praise,*] At first he had written,

To a crown of deathless bays.

And in the Manuscript the stage-direction following is *The Daemon sings or says.*

976. *To the ocean now I fly, &c*] This speech

is evidently a paraphrase on Ariel's song in the Tempest, Act 5. Sc. 3.

Where the bee sucks, there suck I &c.

Warburton.

979. *Up in the broad fields of the sky:*] And so in Virgil, Æn. VI. 888.

Aëris in campis latis —

At first he had written *plain fields.*

982. *Of Hesperus, and his daughters three*] He had written at first,

Of Atlas and his nieces three.

Hesperus and Atlas were brothers.

P p p 2

984. *Along*

That sing about the golden tree:
 Along the crisped shades and bowers
 Revels the spruce and jocond Spring, 985
 The Graces, and the rosy-bosom'd Hours,
 Thither all their bounties bring;
 That there eternal Summer dwells,
 And west-winds with musky wing
 About the cedarn alleys fling 990
 Nard and Cassia's balmy smells.
 Iris there with humid bow

Waters

984. *Along the crisped shades &c*] These four lines were not at first in the Manuscript, but were added afterwards, I suppose when he scratched out those lines which we quoted at the beginning.

990. *About the cedarn alleys fling
 Nard and Cassia's balmy smells.*] In the Manuscript, these two lines were thus at first,

About the *myrtle* alleys fling
Balm and Cassia's *fragrant* smells.

992. *Iris there with humid bow*] He had written at first *garnisht* or *garish* bow.

995. *Than her purfled scarf can shew, &c*] *Purfled* is florish'd or wrought upon with a needle, from the old French *pourfiler*. The word occurs in Spenser, Faery Queen, B. 1. Cant. 2. St. 13.

A goodly lady clad in scarlet red
Purfled with gold and pearl of rich assay;

and in other places. And in the Manuscript the following lines were thus at first,

*Yellow, watchet, green, and blew,
 And drenches oft with manna dew
 or with Sabæan dew*

Beds of hyacinth and roses,
 Where many a Cherub soft reposes.

All that relating to Adonis and Cupid and Psyche was added afterwards.

999. *Where young Adonis oft reposes, &c*] Here Milton has plainly copied and abridged Spenser in his description of the gardens of Adonis. Faery Queen, B. 3. Cant. 6. St. 46—50.

Stanza 46.

There wont fair Venus often to enjoy
 Her dear Adonis joyous company,
 And reap sweet pleasure of the wanton boy;
 There yet some say in secret he doth lie,
 Lapped in flowers and precious spicery, &c.

Stanza

Waters the odorous banks, that blow
 Flowers of more mingled hue
 Than her purpled scarf can shew, 995
 And drenches with Elysian dew
 (List mortals, if your ears be true)
 Beds of hyacinth and roses,
 Where young Adonis oft reposes,
 Waxing well of his deep wound 1000
 In slumber soft, and on the ground
 Sadly sits th' Assyrian queen;

But

Stanza 48.

There now he liveth in eternal bliss,
 Joying his Goddess, and of her enjoy'd;
 Ne feareth he henceforth that foe of his,
 Which with his cruel tusk him deadly cloy'd:
 &c.

Stanza 49.

There now he lives in everlasting joy,
 With many of the Gods in company,
 Which thither haunt, and with the winged
 boy
 Sporting himself in safe felicity: &c.

Stanza 50.

And his true love, fair Psyche, with him
 plays,
 Fair Psyche to him lately reconcil'd,
 After long troubles and unmeet upbrays,
 With which his mother Venus her revil'd,
 And eke himself her cruelly exil'd:
 But now in stedfast love and happy state

She with him lives, and hath him borne a
 child,

Pleasure, that doth both Gods and men
 aggrate,

Pleasure, the daughter of Cupid and Psyche late.

If the reader desires a larger account of the
 loves of Cupid and Psyche, he may find it in
 Apuleius.

1002. — *th' Assyrian queen;*] Venus is so
 called because she was first worshipped by the
 Assyrians. Pausanias Attic. Lib. 1. cap. 14.
 πλεσιον δε ιερον εστιν Αφροδιτης Ουρανίας. πρω-
 τοις δε ανθρωπων Ασσυριοις κατεστη σεβειναι την
 Ουρανίαν' and from the Assyrians other nations
 derived the worship of her. μετα δε Ασσυριους,
 Κυπριων Παφιοις, και Φοινικων τοις Ασκαλωνας
 εχουσιν εν τη Παλαιστινη. παρα δε Φοινικων,
 Κυθηριοι μαθοντες σεβουσιν. Edit. Kuhnii.
 p. 36.

1003. — *in*

But far above in spangled sheen
 Celestial Cupid her fam'd son advanc'd,
 Holds his dear Psyche sweet intranc'd, 1005
 After her wand'ring labors long,
 Till free consent the Gods among
 Make her his eternal bride,
 And from her fair unspotted side
 Two blisful twins are to be born, 1010
 Youth and Joy; so Jove hath sworn.

But now my task is smoothly done,
 I can fly, or I can run
 Quickly to the green earth's end,
 Where the bow'd welkin flow doth bend, 1015
 And from thence can soar as soon

To

1003. — in *spangled sheen*] I think this word is commonly used as an adjective, as in Spenser, Faery Queen. B. 2. Cant. 1. St. 10.

To spoil her dainty corse so fair and *sheen*:
 and again Cant. 2. St. 40.

That with her fovereign power and scepter
sheen
 All faery lond does peaceable fusteen.

But Milton uses it as a substantive both here and before in ver. 893. *the azurn sheen*, and in

several other places; and he makes *sheeny* the adjective, as in the verses On the death of a fair infant. St. 7.

Or did of late earth's sons besiege the wall
 Of *sheeny* Heav'n, &c.

In using *sheen* for a substantive Milton has the authority of Shakespear, Hamlet, Act 3. Sc. 6.

And thirty dozen moons with borrowed
sheen &c.

1012. *But now my task is smoothly done*, &c.]
 He had written at first,

Now

To the corners of the moon.

Mortals that would follow me,
Love Virtue, she alone is free,
She can teach ye how to clime
Higher than the sphery chime;
Or if Virtue feeble were,
Heav'n itself would stoop to her.

1020

Now my *message* [or *business*] well is done,
I can fly, or I can run &c.

The Satyr in the Faithful Shepherdess sustains much the same character and office as the attendant Spirit in the Mask, and he says to the same purpose, Act 1.

I must go, and I must run
Swifter than the fiery sun:

and in the conclusion his taking leave is somewhat in the same manner,

— shall I stray
In the middle air, and stay
The sailing rack, or nimbly take
Hold by the moon, and gently make
Suit to the pale queen of night
For a beam to give thee light? &c.

But what follows in Milton is of a strain superior to Fletcher.

1014. — *the green earth's end,*] Cape de Verd Iles. *Sympson.*

1018. *Mortals that would follow me, &c*] The moral of this poem is very finely summ'd up in these concluding six verses; the thought contain'd in the two last might probably be suggested to our author by a passage in the Table of Cebes, where *Patience* and *Perseverance* are represented stooping and stretching out their hands to help up those who are endeavoring to climb the craggy hill of Virtue, and yet are too feeble to ascend of themselves.

Thyer.

1020. *She can teach ye how to clime &c*] These four concluding verses furnish'd Mr. Pope with the thought for the conclusion of his ode on St. Cecilia's day. *Warburton.*

1023. — *would stoop to her.*] Would bow to her, was at first in the Manuscript, and we have been at the trouble of transcribing these variations and alterations more for the satisfaction of the curious, than for any entertainment that it afforded to ourselves.

LYCI-

XVII.

L Y C I D A S.

This poem was made upon the unfortunate and untimely death of Mr. Edward King, son of Sir John King Secretary for Ireland, a fellow-collegian and intimate friend of our author, who as he was going to visit his relations in Ireland, was drown'd on the 10th of August 1637, and in the 25th year of his age. The year following 1638 a small volume of poems Greek, Latin, and English, was printed at Cambridge in honor of his memory, and before them was prefix'd the following account of the deceas'd. P. M. S. Edovardus King, f. Joannis (equitis aurati, qui S S S R R R Elisabethæ, Jacobo, Carolo, pro regno Hiberniæ a secretis) col. Christi in Academia Cant. socius, pietatis atque eruditionis conscientia et fama felix, in quo nihil immaturum præter ætatem; dum Hiberniam cogitat, tractus desiderio suorum, patriam, agnatos et amicos, præ cæteris fratrem, Dominum Robertum King (equitem auratum, virum ornatissimum) sorores (fœminas lectissimas) Annam, Dom. G. Caulfield, Baronis de Charlemont; Margaretam, D. G. Loder, summi Hiberniæ Justitiarum, uxorem; venerandum Præfulem, Edovardum King, Episcopum Elphinensem (a quo sacro fonte susceptus) reverendissimum et doctissimum virum Gulielmum Chappel, Decanum ecclesiæ Casseliensis, et collegii Sanctæ Trinitatis apud Dublinienses præpositum (cujus in Academia auditor et alumnus fuerat) invisens; haud procul a littore Britannico, navi in scopulum allisa, et rimis et ictu fatiscente, dum alii vectores vitæ mortalis frustra satagerent, immortalitatem anhelans, in genua provolutus oransque,

una cum navigio ab aquis absorptus, animam Deo reddidit III. Eid. Sextileis, anno salutis M,DC,XXXVII. ætatis XXV. The last poem in the collection was this of Milton, which by his own Manuscript appears to have been written in November 1637, when he was almost 29 years old: and these words in the printed titles of this poem, *and by occasion foretels the ruin of our corrupted clergy, then in their hight*, are not in the Manuscript. This poem is with great judgment made of the pastoral kind, as both Mr. King and Milton had been design'd for holy orders and the pastoral care, which gives a peculiar propriety to several passages in it: and in composing it the poet had an eye particularly to Virgil's 10th Eclogue lamenting the unhappy loves of Gallus, and to Spenser's pastoral poems upon the death of the Muses favorite, Sir Philip Sidney. The reader cannot but observe, that there are more antiquated and obsolete words in this than in any other of Milton's poems; which I conceive to be owing partly to his judgment, for he might think them more rustic, and better adapted to the nature of pastoral poetry; and partly to his imitating of Spenser, for as Spenser's stile is most antiquated, where he imitates Chaucer most, in his Shepherds Calendar, so Milton's imitations of Spenser might have the same effect upon the language of this poem. It is called a *monody*, from a Greek word signifying a mournful or funeral song sung by a single person: and we have lately had two admirable poems publish'd under this title, one occasion'd by the death of Mr. Pope by a very ingenious

In this monody the author bewails a learned friend, unfortunately drown'd in his passage from Chester on the Irish seas, 1637. and by occasion foretels the ruin of our corrupted clergy, then in their highth.

YET once more, O ye Laurels, and once more
Ye Myrtles brown, with Ivy never sere,
I come to pluck your berries harsh and crude,
And with forc'd fingers rude
Shatter your leaves before the mellowing year. 5
Bitter constraint, and sad occasion dear,
Compels

ingenious poet of Cambridge, and the other to the memory of his deceas'd lady by a gentleman, whose excellent poetry is the least of his many excellences.

1. *Yet once more* —] The poem begins somewhat like Virgil's Gallus,

Extremum hunc, Arethusa, mihi concede laborem :

and this *yet once more* is said in allusion to his former poems upon the like occasions, On the death of a fair infant dying of a cough, Epitaph on the Marchioness of Winchester, &c.

1. — *O ye Laurels, and once more*

Ye Myrtles brown, with Ivy never sere,] The laurel, as he was a poet, for that was sacred to Apollo; the myrtle, as he was of a proper age for love, for that was the plant of Venus; the ivy, as a reward of his learning. Hor. Od. I. I. 29.

— doctarum ederæ præmia frontium.

Ivy never sere, that is never dry, never wither'd,

being one of the ever-greens. We have the word in Paradise Lost X. 1071. where it was explain'd and justified by parallel instances from Spenser.

3. *I come to pluck your berries harsh and crude,*] This beautiful allusion to the unripe age of his friend, in which death *shatter'd his leaves before the mellowing year*, is not antique, I think, but of those secret graces of Spenser. See his Eclogue of January in the Shepherd's Calendar. The poet there says of himself under the name of Colin Clout,

Also my lustful leaf is dry and sere,

which explains too the old word in the second line. *Richardson.*

6. *Bitter constraint, and sad occasion dear,*] So in Spenser, Faery Queen, B. I. Cant. I. St. 53.

Love of yourself, she said, and dear constraint,

Q q q

Let

Compels me to disturb your season due:
 For Lycidas is dead, dead ere his prime,
 Young Lycidas, and hath not left his peer:
 Who would not sing for Lycidas? he knew 10
 Himself to sing, and build the lofty rhyme.
 He must not flote upon his watry bier
 Unwept, and welter to the parching wind,
 Without the meed of some melodious tear.

Begin then, Sisters of the sacred well, 15
 That from beneath the seat of Jove doth spring,
 Begin, and somewhat loudly sweep the string.

Hence

Let me not sleep, but waste the weary night
 In secret anguish, and unpitied plaint.

Richardson.

10. *Who would not sing for Lycidas?*] Virgil.
 Ecl. X. 3.

— neget quis carmina Gallo?

He knew — in Milton's Manuscript it is *he well knew*.

11. — *and build the lofty rhyme.*] A beautiful Latinism. Hor. Epist. I. III. 24.

— seu condis amabile carmen.

De Arte poet. 436.

— si carmina condas.

14. *Without the meed*] Without the reward.
 Spenser, Faery Queen, B. 2. Cant. 3. St. 10.

— but honor, virtue's meed,
 Doth bear the fairest flow'r in honorable seed.

15. *Begin then, Sisters of the sacred well,
 That from beneath the seat of Jove doth spring,*
 He means Hippocrené, a fountain consecrated to the Muses on mount Helicon, on the side of which was an altar of Heliconian Jupiter, as Hesiod says in the invocation for his poem on the generation of the Gods.

Μεσσαων Ἑλικωνιάδων ἀρχώμεθ' αἰδεῖν,
 Αἰθ' Ἑλικωνῶν ἐχέσιν ὄρεσσι μέγα τε ζαθεόντε,
 Καὶ τε περὶ κρήνῳ ἰοειδέα ποσσὶ ἀπαλοισιν
 Ὀρχοῦνται, καὶ βωμόν ἐριδένεος Κρηνίωνος.

Begin we from the Muses still to sing,
 That haunt high Helicon, and the pure
 spring,
 And altar of great Jove, with printless feet
 Dancing surround —

This altar Milton calls the *seat* of Jupiter in imitation of the Ancients. So Virgil calls the temple

Hence with denial vain, and coy excuse,
 So may some gentle Muse
 With lucky words favor my destin'd urn, 20
 And as he passes turn,
 And bid fair peace be to my fable shroud.
 For we were nurst upon the self-same hill,
 Fed the same flock by fountain, shade, and rill.
 Together both, ere the high lawns appear'd 25
 Under the opening eye-lids of the morn,
 We drove a field, and both together heard
 What time the gray-fly winds her sultry horn,
 Batt'ning

temple of Venus Erycina on the summit of
 mount Eryx in Sicily, her *seat*, Æn. V. 759.

Tum vicina astris Erycino in vertice sedes
 Fundatur Veneri —

As he says *well* for *fountain*, using the old
 Anglo-Saxon word, which is often used in
 Chaucer and Spenser. *Richardson.*

21. *And as he passes turn,*] He for the *Muse*
 seems extraordinary. See Mr. Jortin's note on
 ver. 973. of *Samson Agonistes*, where this
 change of the gender is consider'd.

22. *And bid*] So alter'd in the Manuscript
 from *To bid* &c.

23. *For we were nurst* &c.] This is assign'd
 as a reason for what he had said before,

Hence with denial vain, and coy excuse:
 and a very good reason it is for discharging

this last duty to his friend, and such as would
 not easily admit any excuse.

26. — *the opening eye-lids of the morn,*]
 This personizing every thing that is the subject
 of imagination is a great part of the merit of
 ancient poetry. The present place is from
 Job, the most poetical of all books. Job
 curses the day in which he was born. *Let the*
stars of the twilight thereof be dark, let it look
for light but have none, neither let it see the
dawning of the day. The Hebrew (that Milton
 always follows) hath *neither let it see the eye-*
lids of the morning. III. 9. *Richardson.*

The opening eye-lids was alter'd in the Manu-
 script from *the glimmering eye-lids.*

28. *What time the gray-fly winds her sultry*
horn,] By the *gray-fly* in this place is
 meant no doubt a brownish kind of beetle
 powder'd with a little white commonly known
 by the name of the cock-chaffer or dor-fly.

Q q q 2

These

Batt'ning our flocks with the fresh dews of night,
 Oft till the star that rose, at evening, bright, 30
 Tow'ard Heav'n's descent had stop'd his west'ring wheel.
 Mean while the rural ditties were not mute,
 Temper'd to th' oaten flute,
 Rough Satyrs danc'd, and Fauns with cloven heel
 From the glad sound would not be absent long, 35
 And old Damætas lov'd to hear our song.

But O the heavy change, now thou art gone,
 Now thou art gone, and never must return!
 Thee, Shepherd, thee the woods, and desert caves
 With

These in the hot summer months lie quiet all day feeding upon the leaves of the oaks and willows, but about sun-set fly about with just such a sort of noise as answers the poet's description. The author could not possibly have chosen a circumstance more proper and natural for a shepherd to describe a summer's evening by, nor have express'd it in a more poetical manner. *Thyer.*

I remember Shakespear has an image of the same kind in his Macbeth, but he has express'd it with greater horror suitable to the occasion. Act 3. Sc. 3.

— ere to black Hecat's summons
 The shard-born beetle with his drowsy hums
 Hath rung night's yawning peal, &c.

30. *Oft till the star &c*] These two lines were thus in the Manuscript before Milton alter'd them,

Oft till the *ev'n-star* bright
 Toward Heav'n's descent had stop'd his
burnisht wheel.

31. — *his west'ring wheel.*] Drawing toward the west. A word that occurs in Chaucer. Troilus and Creseide, B. 2. ver. 905.

— the sonne
 Gan *westrin* fast, and dounward for to wrie.

33. *Temper'd to th' oaten flute,*] Boethius III. Metr. 12.

*Illic blanda sonantibus
 Chordis carmina temperans.* Richardson.

34. *Rough Satyrs danc'd, and Fauns &c*] The like effects ascribed to Silenus his singing. Virg. Ecl. VI. 27.

*Tum vero in numerum Faunosque ferasque
 videres
 Ludere —*

To

With wild thyme and the gadding vine o'ergrown, 40
And all their echoes mourn.

The willows, and the hazel copses green,
Shall now no more be seen,
Fanning their joyous leaves to thy soft lays.

As killing as the canker to the rose, 45
Or taint-worm to the weanling herds that graze,
Or frost to flow'rs, that their gay wardrobe wear,
When first the white-thorn blows;
Such, Lycidas, thy loss to shepherd's ear.

Where were ye, Nymphs, when the remorseless deep
Clos'd.

To this Mr. Thyer adds another instance.

Ye Sylvans, Fauns, and Satyrs, that among
These thickets oft have daunc'd after his
pipe; &c.

Past. Ecl. on the death of Sir P. Sidney.

36. *And old Dametas lov'd to hear our song.*]
He means probably Dr. William Chappel, who
had been tutor to them both at Cambridge,
and was afterwards Bishop of Cork and Ross
in Ireland.

40. *With wild thyme and the gadding vine
o'ergrown,*] The common imagery un-
der which the vine is represented is her mar-
riage to her husband, elm; so that the poet
represents her luxuriance, and leaving him to
ramble after other supports, as *gadding abroad*.

Warburton.

47. *Or frost to flow'rs, that their gay ward-
robe wear,*] Milton had first written — *their*

gay buttons wear; but corrected it in the Ma-
nuscript.

50. *Where were ye, Nymphs, &c.*] He imitates
Virgil. Ecl. X. 9.

Quæ nemora, aut qui vos saltus habuere,
puellæ

Naiades, indigno cum Gallus amore periret ?
Nam neque Parnassi vobis juga, nam neque
Pindi.

Ulla moram fecere, neque Aonia Aganippe.

as Virgil had before imitated Theocritus. Idyl.
I. 66.

Πα ποτ' ἀρ' ἦδ' ὅκα Δαφνὶς ἐταχέτο; πα πο-
κα νυμφαί;

Ἡ κατὰ Πηνειῷ καλὰ τεμπέα, ἡ κατὰ Πινδῷ;

Οὐ γὰρ δὴ ποταμοῖο μέγαν ῥοὴν εἶχετ' Ἀναπῷ,
Οὐδ' Αἰτνάς σκόπιαν, ἔδ' Ἀχέρος ἱερὸν ὕδωρ.

52. — the

Clos'd o'er the head of your lov'd Lycidas? 51
 For neither were ye playing on the steep,
 Where your old Bards, the famous Druids, lie,
 Nor on the shaggy top of Mona high,
 Nor yet where Deva spreads her wisard stream: 55
 Ay me! I fondly dream
 Had ye been there, for what could that have done?
 What could the Muse herself that Orpheus bore,
 The Muse herself for her enchanting son,
 Whom

52. — the steep,
Where your old Bards, the famous Druids, lie,
 &c] Mr. Richardson's conjecture upon this passage, I think, is the best I have seen, that this steep, where the Druids lie, is a place called *Kerig y Drudion* in the mountains of Denbighshire, or *Druids stones*, because of the stone-chests or coffins, and other monuments there in abundance, supposed to have been of the Druids. See Camden. *Mona* is the ile of *Anglesey*, or the *shady island* as it was called by the ancient Britons. And *Deva* is the river *Dee*, the meaning of which word *Deva* is by some supposed to be *God's water* or *divine water*. See Camden's *Cheshire*. And for the same reason that it is here called *wisard stream*, it has the name of *ancient hallow'd Dee* in our author's *Vacation Exercise*; and Spenser thus introduces it among his rivers, *Faery Queen*, B. 4. Cant. 11. St. 39.

— And Dee, which Britons long ygone
 Did call *divine*, that doth by Chester tend.

And Drayton in his *Polyolbion*. Song X.

A brooke it was, suppos'd much bus'ness to
 have seen,
 Which had an ancient bound twixt Wales
 and England been,
 And noted was by both to be an *ominous*
flood,
 That changing of his foards, the future ill
 or good
 Of either country told, of either's war or
 peace,
 The sickness or the health, the dearth or the
 increase &c.

These places all look toward Ireland, and were famous for the residence of the *Bards* and *Druids*, who are distinguish'd by most authors, but Milton speaks of them as the same, and probably as *priests* they were *Druids*, and as *poets* they were *Bards*. For Cæsar, who has given us the best and most authentic account of the ancient Druids, says that among other things they learn a great number of verses.
 Magnum

Whom universal nature did lament, 60
 When by the rout that made the hideous roar,
 His goary visage down the stream was sent,
 Down the swift Hebrus to the Lesbian shore?

Alas! What boots it with incessant care
 To tend the homely flighted shepherd's trade, 65
 And strictly meditate the thankless Muse?
 Were it not better done as others use,
 To sport with Amaryllis in the shade,

Or

Magnum ibi numerum versuum ediscere dicuntur. De Bel. Gall. Lib. 6. c. 13.

56. *Ay me! I fondly dream*

Had ye been there, for what could that have done?] We have here follow'd the pointing of Milton's manuscript in preference to all the editions: and the Meaning plainly is, I fondly dream of your having been there, for what would that have signified? Mr. Thyer conjectur'd that the passage should be so pointed, and Milton has so pointed it, tho' he does not often observe the stops in his Manuscript. Mr. Jortin likewise perceiv'd this to be the sense, and asks whether this transposition would not be better than the common reading.

Had ye been there—Ay me, I fondly dream
 For what could that have done?
 What could the Muse &c.

58. *What could the Muse &c*] Milton had first written thus,

What could the golden-hair'd Calliope
 For her enchanting son!

When she beheld (the Gods far-sighted be)
 His goary scalp roll down the Thracian lee:

but in his Manuscript he alter'd these lines with judgment. And afterwards *his goary visage* was a correction from *his divine visage*.

66. *And strictly meditate the thankless Muse?*] *Meditate the Muse*, Virg. Ecl. I. 2. *Musam meditaris*. The *thankless Muse*, that earns no thanks, is not thank'd by the ungrateful world: as *ingratus* in Latin is used in a passive as well as active signification. Sallust. Cat. XXXVIII. — otium *ingrato* labori prætulerat. Virg. Æn. VII. 425.

I nunc, *ingratis* offer te, irrise, periclis.

68. *To sport with Amaryllis in the shade,
 Or with the tangles of Neera's hair?*] *Amaryllis*, a country lass in Theocritus and Virgil. *Neera*, Ægon's mistress in Virgil's third Eclogue. Peck.

69. Or

Or with the tangles of Neæra's hair?
 Fame is the spur that the clear spi'rit doth raise 70
 (That last infirmity of noble mind)
 To scorn delights, and live laborious days;
 But the fair guerdon when we hope to find,
 And think to burst out into sudden blaze,
 Comes the blind Fury with th'abhorred shears, 75
 And flits the thin spun life. But not the praise,
 Phœbus reply'd, and touch'd my trembling ears;
 Fame is no plant that grows on mortal soil,
 Nor in the glist'ring foil

Set

69. *Or with the tangles &c*] So corrected in the Manuscript from *Hid in the tangles &c*.

70. *Fame is the spur &c*] The reader may see the same sentiment enlarg'd upon in the beginning of the third book of *Paradise Regain'd*, and confirm'd by numerous quotations from the Heathen philosophers in a note by Mr. Jortin.

73. *But the fair guerdon*] Prize, reward, recompense. A word from the French, often used by our old writers, and particularly Spenser. *Faery Queen*. B. 1. Cant. 7. St. 15.

To gain so goodly guerdon —
 Cant. 10. St. 59.

That glory does to them for guerdon grant.

75. *Comes the blind Fury &c*] Of the three fatal sisters, the first prepar'd the flax upon the

distaff, the stamen of human life; the second spun it; and the third cut it off with her shears, when the destin'd hour was come. These were distinct from the Furies, but Milton calls the last a *blind Fury* in his indignation for her cutting his friend's untimely and undeserv'd. *Richardson*. Milton here has made the *Fates* the same with the *Furies*; which is not quite destitute of authority, for so Orpheus in his hymns, two of which are address'd to these Goddesses, styles them,

Ἀλλὰ θεῶν μοιραὶ οἰοπλοκαμοὶ πολυμορφοί.
Symphon.

77. *Phœbus reply'd, and touch'd my trembling ears;*] Virgil *Ecl.* VI. 3.

— Cynthius aurem
 Vellit et admonuit.

It

Set off to th' world, nor in broad rumor lies, 80
 But lives and spreads aloft by those pure eyes,
 And perfect witness of all-judging Jove;
 As he pronounces lastly on each deed,
 Of so much fame in Heav'n expect thy meed.

O fountain Arethuse, and thou honor'd flood, 85
 Smooth-sliding Mincius, crown'd with vocal reeds,
 That strain I heard was of a higher mood:
 But now my oar proceeds,
 And listens to the herald of the sea
 That came in Neptune's plea; 90

He

It would have been better, if the rime had not oblig'd Milton to say *ears*.

79. *Nor in the glist'ring foil*] As much as to say, It is not *leaf-gold*, it is true sterling. Spenser, Faery Queen, B. 1. Cant. 4. St. 4.

And *golden foil* all over them display'd.

B. 4. Cant. 5. St. 15.

As guileful goldsmith, that by secret skill
 With *golden foil* doth finely overspread
 Some baser metal &c.

85. *O fountain Arethuse, &c*] Now Phœbus, whose strain was of a higher mood, has done speaking, he invokes the *fountain Arethuse* of Sicily the country of Theocritus, and *Mincius*, the river of Mantua, Virgil's country, which river he calls *honor'd flood* to show his respect to that poet, and describes much in the

same manner as Virgil himself has done Georg. III. 14.

— *tardis ingens ubi flexibus errat*

Mincius, et tenera prætexit arundine ripas.

It was the more necessary for him to call to mind these two famous pastoral poets, as now his own *oaten pipe proceeds*.

85. — *and thou honor'd flood,*
Smooth-sliding Mincius,] It was at first,

— *and thou smooth flood,*

Soft-sliding Mincius;

and then *smooth* was alter'd to *fam'd*, and then to *honor'd* in the Manuscript; as *soft-sliding* was to *smooth-sliding*.

89. — *the herald of the sea &c*] Triton. *Hippotades*, Æolus the son of Hippotas, called *sage* from foreknowing the weather. *Panope*,

R r r

a

He ask'd the waves, and ask'd the fellow winds,
 What hard mishap hath doom'd this gentle swain?
 And question'd every gust of rugged wings
 That blows from off each beaked promontory;
 They knew not of his story, 95
 And sage Hippotades their answer brings,
 That not a blast was from his dungeon stray'd,
 The air was calm, and on the level brine
 Sleek Panope with all her sisters play'd.
 It was that fatal and perfidious bark 100
 Built in th' eclipse, and rigg'd with curses dark,
 That

a sea-nymph: the word itself signifies that pure calm and tranquillity that gives an unbounded prospect over the smooth and level brine; therefore *sleek Panope*. *Richardson*.

101. *Built in th' eclipse &c*] Horace speaks much in the same spirit concerning the tree by whose fall he was in danger of being kill'd. Od. II. XIII. 1.

Ille et nefasto te posuit die &c.

To this ship may be justly applied that which Horace says of another. Epod. X. 1.

Mala soluta navis exit alite.

And the misfortune is ascribed to the ship according to the Latin inscription at the beginning of the poem, — *navi in scopulum allisa, et rimis et ictu fatiscente* —

103. *Next Camus, reverend fire, &c*] The

river *Cam* is fitly introduc'd upon this occasion, and is called *reverend fire*, as both Mr. King and Milton were educated at Cambridge; and is described according to the nature of that river. *Went footing slow*, as it is a gentle winding stream, according to Camden, who says the British word *Cam* signifies crooked. It abounds too with reeds and sedge, for which reason *his mantle is hairy, and his bonnet sedge*, which as a testimony of his grief and mourning was *inwrought with figures dim, and on the edge like to a hyacinth, that sanguin flow'r* as it sprung according to the poets from the blood of the boy Hyacinthus or of Ajax, *inscrib'd with woe* as the leaves were imagin'd to be mark'd with the mournful letters *Ai Ai*. For these particulars you may consult the poets, and especially Ovid, who thus describes the form of the flower. Met. X. 210.

Ecce

That sunk so low that sacred head of thine.

Next Camus, reverend fire, went footing slow,
His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge 105
Like to that sanguin flow'r inscrib'd with woe.
Ah! Who hath reft (quoth he) my dearest pledge?
Last came, and last did go,
The pilot of the Galilean lake,
Two massy keys he bore of metals twain, 110
(The golden opes, the iron shuts amain)
He shook his miter'd locks, and stern bespake,

How

Ecce cruor, qui fusus humi signaverat her-
bam,
Definit esse cruor; Tyrioque nitentior ostro
Flos oritur, formamque capit, quam lilia, si
non
Purpureus color huic, argenteus esset in illis.
Non satis hoc Phœbo est; is enim fuit auctor
honoris;
Ipse suos gemitus foliis inscribit; et Ai Ai
Flos habet inscriptum; funestaque littera
ducta est.

105. *Inwrought with figures dim,*] In the
Manuscript it was first written *Scraul'd o'er*:
Inwrought is the marginal reading there.

107. — *my dearest pledge?*] My dearest
child, as children were simply call'd by the
Latins *pignora*, pledges. *Richardson.*

109. *The pilot of the Galilean lake, &c*]

Milton finely raises the character of St. Peter
by making him the *pilot* of the lake of Gen-
nesareth in Galilee. See how artfully he takes
this hint from Luke V. The *two keys* (which
he hath likewise painted poetically) Christ him-
self gave him. Mat. XVI. 19. But the *miter*,
which has so fine an effect in this picture,
Milton would not have allow'd him a very few
years afterwards. See his treatise of Prelatical
Episcopacy. *Richardson.*

It seems somewhat extraordinary to introduce
St. Peter after Apollo, Triton &c, a Christian
bishop among Heathen deities; but here Mil-
ton's imagination was dazzled, his taste cor-
rupted, and his judgment perverted by read-
ing the Italian poets.

112. *He shook his miter'd locks,*] It is much
that this inveterate enemy of prelacy would
allow Peter to be a bishop. But the whole

How well could I have spar'd for thee, young swain,
 Enow of such as for their bellies fake
 Creep, and intrude, and climb into the fold? 115
 Of other care they little reck'ning make,
 Than how to scramble at the shearers feast,
 And shove away the worthy bidden guest;
 Blind mouths! that scarce themselves know how to hold
 A sheep-hook, or have learn'd ought else the least 120

That

circumstance is taken from the Italian satirists. Besides I suppose he thought it sharpen'd his satire to have the prelacy condemn'd by one of their own order. *Warburton.*

114. *Enow of such &c*] As Milton has frequently imitated his master Spenser in this poem, so in this place particularly he has had an eye to Spenser's invectives against the corruptions of the clergy in his fifth, seventh, and ninth Eclogues.

119. *Blind mouths! that scarce themselves know how to hold*

A sheep-hook, &c] See instances of the like construction in *Paradise Lost*; V. 711. and the note there. I will here add another from *Horace*, Sat. II. II. 39.

*Porrectum magno magnum spectare catino
 Vellem, ait Harpyiis gula digna rapacibus.*

123. *And when they list, their lean and flashy songs*

Grate on their scrannel pipes of wretched straw;] No sound of words can be more expressive of the sense: and how finely

has he imitated, or rather improv'd that passage in *Virgil*! *Ecl. III. 26.*

— non tu in triviis, indocte, solebas
 Stridenti miserum stipula disperdere carmen?

I remember not to have seen the word *scrannel* in any other author, nor can I find it in any dictionary or glossary that I have consulted; but I presume it answers to the *stridenti* of *Virgil*.

128. *Besides what the grim wolf &c*] We offer'd some explication of this difficult passage in the *Life of Milton*, that the poet meant to accuse Archbishop Laud of privily introducing popery, and therefore in his zeal threaten'd him with the loss of his head; which notion was suggested to me by Dr. Pearce, the Lord Bishop of Bangor. We exhibited too Mr. Warburton's explanation of this passage in the notes on the sixth book of *Paradise Lost*. But if neither of these accounts seem satisfactory to the reader, we will lay before him another, in which we have the concurrence of Mr. Thyer and Mr. Richardson. *Besides what the grim wolf*

That to the faithful herdman's art belongs!
 What reck's it them? What need they? They are sped;
 And when they list, their lean and flashy songs
 Grate on their scrannel pipes of wretched straw;
 The hungry sheep look up, and are not fed, 125
 But swoll'n with wind, and the rank mist they draw,
 Rot inwardly, and foul contagion spread:
 Besides what the grim wolf with privy paw

Daily

wolf &c., Besides what the popish priests privately pervert to their religion: and Spenser in his 9th Eclogue describes them under the same image of wolves, and complains much in the same manner.

Yes but they gang in more secret wise,
 And with sheeps clothing doen hem disguise.
 They talk not widely as they were wont,
 For fear of raungers and the great hoont:
 But privily prolling to and fro,
 Enaunter they mought be inly know.

And nothing said, this agrees very well with the popular clamors of that age against the suppos'd connivence of the court at the propagation of popery. In Milton's Manuscript *nothing* is blotted out, and it is corrected by his own hand — *and little said*, which is juster and better. *But that two-handed engin &c.*, that is, the ax of reformation is upon the point of smiting once for all. It is an allusion to Mat. III. 10. Luke III. 9. *And now also the ax is laid unto the root of the trees.* An ax is properly a *two-handed engin*. *At the door*, that is, this reformation is now ripe, and at hand;

near, even at the doors. Mat. XXIV. 33. *Behold the judge standeth before the door.* James V. 9. And it was to be a thorough and effectual reformation, *Stands ready to smite once, and smite no more*, in allusion to the language of Scripture, 1 Sam. XXVI. 8. *Let me smite him, I pray thee, with the spear, even to the earth at once, and I will not smite him the second time.* This explication is the more probable, as it agrees so well with Milton's sentiments and expressions in other parts of his works. His head was full of these thoughts, and he was in expectation of some mighty alteration in religion, as appears from the earliest of his prose-works, which were publish'd not four years after this poem. In the second book of his treatise of Reformation in England, he employs the same metaphor of *the ax of God's reformation, hewing at the old and hollow trunk of papacy*, and presages the time of the bishops to be but short, and compares them to a wen, that is going to be cut off. Vol. I. p. 17, 18. Edit. 1738. And in his Animadversions upon the Remonstrants Defense, addressing himself to the Son of God he says — *but thy kingdom*
is.

Daily devours apace, and nothing said,
 But that two-handed engin at the door 130
 Stands ready to smite once, and smite no more.

Return Alpheus, the dread voice is past,
 That shrunk thy streams; return Sicilian Muse,
 And call the vales, and bid them hither cast
 Their bells, and flourets of a thousand hues. 135

Ye Valleys low, where the mild whispers use

Of

is now at hand, and thou standing at the door.
 Come forth out of thy royal chambers, O
 Prince of all the kings of the earth, — *for*
now the voice of thy bride calls thee, and all
creatures sigh to be renew'd. p. 91. The read-
 ing of these treatises of Milton will sufficiently
 make appear what his meaning must be, and
 how much about this time he thought of lop-
 ping off prelatical episcopacy.

132. *Return Alpheus, &c*] As he had before
 distinguish'd the voice of Apollo, so here he
 far more exalts that *dread* one of St. Peter,
 that quite *shrinks* up the *stream* of *Alpheus*.
 Now this *is past*, return *Sicilian Muse*, Sicelides
 Musæ. Virg. Ecl. IV. 1. Now comes pastoral
 poetry again, and calls the vales to cast their
 flowers on Lycidas his hearse, according to the
 custom of the Ancients. *Richardson.*

136. — *where the mild whispers use*] The
 word *use* is employ'd in the same sense by
 Spenser, Faery Queen, B. 6. St. 2.

Guide ye my footing, and conduct me well
 In these strange ways, where never foot did
use,
 Ne none can find, but who was taught them
 by the Muse.

138. *On whose fresh lap the swart star sparely*
looks,] *The swart star* is the dog-star,
 Sirius ardens, burning and drying up things,
 and making them look black and swarthy. But
 he *sparely looks* on these valleys, as he ap-
 proaches not Horace's fountain of Blandusia,
 Od. III. XII. 9.

Te flagrantis atrox hora caniculæ
 Nescit tangere. —

In the Manuscript it was first *sparely*, then al-
 ter'd to *stintly*, and then to *sparely* again; and
 in the next line *Throw hither* was at first *Bring*
hither &c.

142. *Bring the rathe primrose &c*] The prim-
 rose, being an early flower, is at first very ac-
 ceptable, and being a lasting flower, it con-
 tinues till it is put out of countenance by those
 which are more beautiful, and so *dies forsaken*
 and neglected. *Fortin.*

The flowers here selected are either peculiar to
 mourning, or early flowers, suited to the age
 of Lycidas. The *rathe primrose* is the *early*
 primrose, as the word is used in Spenser. Faery
 Queen, B. 3. Cant. 3. St. 28.

Too rathe cut off by practice criminal :

De-

Of shades, and wanton winds, and gushing brooks,
 On whose fresh lap the swart star sparely looks,
 Throw hither all your quaint enamel'd eyes,
 That on the green turf suck the honied showers, 140
 And purple all the ground with vernal flowers.
 Bring the rathe primrose that forsaken dies,
 The tufted crow-toe, and pale jessamine,
 The white pink, and the pansy freakt with jet,

The

December Shepherd's Cal.

Thus is my harvest hasten'd all *too rathe*.

The *rather* lambs in February are the *earlier* lambs.

The *rather* lambs been starved with cold.

And we still use *rather* for *sooner*. *That forsaken dies*, this is imitated from Shakespear, as Mr. Warburton observ'd with me. The Winter's Tale, Act 4. Sc. 5.

— pale primroses,

That die unmarried, &c.

And it appears by Milton's Manuscript that he had at first written *unwedded* instead of *forsaken*. The whole was thus

— that *unwedded* dies

Coloring the pale cheek of unenjoy'd love;

which was a closer copy of his original in Shakespear,

— pale primroses

That die unmarried, ere they can behold
 Bright Phoebus in his strength, a malady
 Most incident to maids.

And then follow'd these lines in Milton's Manuscript,

And that sad flow'r that strove
 To write his own woes on the vermeil grain;
 Next add Narcissus that still weeps in vain,
 The woodbine, and the pansy freakt with jet,
 The glowing violet,
 The cowslip wan that hangs his pensive head,
 And every bud that sorrow's livery wears.
 Let daffadillies fill their cups with tears;
 Bid amarantus all his beauty shed &c.

But he alter'd them in the Manuscript, as they now stand in the printed copies: and for *the garish columbine* he substituted *the well-attir'd woodbine*; and for *sad escutcheon wears, sad embroidery wears*.

143. *The tufted crow-toe,*] This is the hyacinth, *that sanguin flow'r inscrib'd with woe*, as above. Richardson.

144. — *and the pansy freakt with jet,*] Mr. Meadowcourt proposes to read *freakt with jet*, which is a more usual word: but *freakt* is the word in Milton's Manuscript as well as in all the editions, and I suppose he meant the same as *freckled* or *spotted*.

152. The

The glowing violet, 145
 The musk-rose, and the well-attir'd woodbine,
 With cowslips wan that hang the pensive head,
 And every flow'r that sad embroidery wears:
 Bid amarantus all his beauty shed,
 And daffadillies fill their cups with tears, 150
 To strow the laureat herse where Lycid lies.
 For so to interpose a little ease,

Let

152. *For so to interpose a little ease,
 Let our frail thoughts dally with false surmise.*
 This is extremely tender and natural. He had said,

— the laureat herse where *Lycid* lies.

For so, says he, let us endeavor for a moment to deceive ourselves, and fancy that at least his *corps* is present.

*Ay me! Whilst thee the shores, and sounding
 seas
 Wash far away &c.*

— *jacet ipse procul, qua mixta supremum
 Ismenon primi mutant confinia ponti,*

says Statius of young Crenæus kill'd fighting in the river Ismenos, IX. 358. *Richardson.*

153. *Let our frail thoughts*] Alter'd in the Manuscript from *Let our sad thoughts.*

154. *Whilst thee the shores,*] Alter'd in the Manuscript from *floods.* But Mr. Jortin says *shores* is improper, and fancies it should be *sholes*, the shallow waters, *brevia*. In the Mask 115, *The sounds and seas* — the founts, *freta*.

If Milton wrote *shores*, he perhaps had in his mind this passage of Virgil, *Æn.* VI. 362. where Palinurus, who, like Lycidas, had perished in the sea, says,

*Nunc me fluctus habet, versantque in litore
 venti.*

On which line Pierius observes, *Litus non tam de sicco, quàm de asperginibus et extrema maris ora, intelligitur.* But yet, though a dead body may be said to be washed on the shore, by the returning tides, the shore can hardly be said to wash the body; and the expression is harsh and uncouth.

— whilst thee the sounding seas

Wash far away, &c.

Far away, that is, in some remote place, whatever it be. He seems rather to mean *in* some place, than *to* some place.

156. *Whether beyond &c*] Whether thy body is carried northwards or southwards.

Whether beyond the stormy Hebrides,
 the western islands of Scotland,

Where thou perhaps under the whelming tide,
 it

Let our frail thoughts dally with false surmise.
 Ay me! Whilst thee the shores, and sounding seas
 Wash far away, where'er thy bones are hurl'd, ¹⁵⁵
 Whether beyond the stormy Hebrides,
 Where thou perhaps under the whelming tide
 Visit'st the bottom of the monstrous world;
 Or whether thou to our moist vows deny'd,
 Sleep'st by the fable of Bellerus old, ¹⁶⁰

Where

it is *bumming tide* in Milton's Manuscript.

Visit'st the bottom of the monstrous world.

Virgil *Æn.* VI. 729.

*Et quæ marmoreo fert monstra sub æquore
 pontus.*

So classical is Milton in every part of this poem.

^{160.} *Sleep'st by the fable of Bellerus old, &c.]* Milton doubting which way the waves might carry the body of Lycidas, drowned in the Irish sea, imagines it was either driven northward beyond the Hebrides, or else so far southward as to lie sleeping near the fable, or fabulous mansion of old Bellerus, where the great vision of the guarded mount looks towards the coast of Spain. But where can we find the place which is thus obscurely described in the language of poetry and fiction? The place here meant is probably a promontory in Cornwall, known at present by the name of the Land's End, and called by Diodorus Siculus *Belarium promontorium*, perhaps from *Bellerus* one of the Cornish giants, with which that

country and the poems of old British bards were once filled. A watch-tower and lighthouse formerly stood on this promontory, and looked, as Orosius says, towards another high tower at Brigantia in Gallicia, and consequently toward *Bayona's bold*. See Orosius and Camden, who concludes his account of this part of Cornwall with saying, that no other place in this island looks directly to Spain. *Meadowcourt*. It may be farther observed, that Milton in his Manuscript had written *Corineus*, and afterwards changed it for *Bellerus*. *Corineus* came into this island with Brute, and had that part of the country assign'd for his share, which after him was named *Cornwal*. "To *Corineus*," says Milton in the first book of his History "of England, Cornwall, as we now call it, fell by lot; the rather by him lik'd, for that the hugest giants in rocks and caves were said to lurk still there; which kind of monsters to deal with was his old exercise." Of this race of giants, we may suppose, was *Bellerus*: but whoever he was, the alteration in Milton's Manuscript was certainly for the better, to take a person from whom that parti-

S f f

cular

Where the great vision of the guarded mount
 Looks toward Namancos and Bayona's hold;
 Look homeward Angel now, and melt with ruth:
 And, O ye Dolphins, waft the hapless youth.

Weep no more, woful Shepherds, weep no more, 165
 For Lycidas your sorrow is not dead,
 Sunk though he be beneath the watry floor;
 So sinks the day-star in the ocean bed,
 And yet anon repairs his drooping head,

And

cular promontory was denominated, rather than one who gave name to the county at large. The *fable of Bellerus* and *the vision of the guarded mount* is plainly taken from some of our old romances, but we may perceive what place is intended.

163. *Look homeward Angel now,*] So the Pastory Elegy on Sir Philip Sidney.

Philifides is dead. O happy Sprite,
 That now in Heav'n with blessed souls dost bide,
 Look down awhile from where thou sitst above &c. *Thyer.*

163. — *and melt with ruth:*] Wity pity. Spenser, Faery Queen, B. 1. Cant. 6. St. 12.

Are won with pity and unwonted ruth.

Fairfax, Cant. 2. St. 11.

All ruth, compassion, mercy he forgot.

164. *And, O ye Dolphins, waft the hapless youth.*] Alluding to what Pausanias says of Palæmon toward the end of his Attics, "that a dolphin took him up, and laid his

"body on the shore at Corinth where he was deified." *Richardson.*

165. *Weep no more, &c.*] Milton in this sudden and beautiful transition from the gloomy and mournful strain into that of hope and comfort seems pretty plainly to imitate Spenser in his 11th Eclogue, where bewailing the death of some maiden of great blood, whom he calleth Dido, in terms of the utmost grief and dejection, he breaks out all at once in the same manner. *Thyer.*

168. *So sinks the day-star*] The thought of a star's being wash'd in the ocean, and thence shining brighter, is frequent among the ancient poets: and at the first reading I conceiv'd that Milton meant the morning star alluding to Virgil, *Æn.* VIII. 589.

Qualis ubi oceani perfusus Lucifer unda &c.

but upon farther consideration I rather think that he means the sun, whom in the same manner he calls the *diurnal star* in the *Paradise Lost*,

And tricks his beams, and with new spangled ore 170
 Flames in the forehead of the morning sky:
 So Lycidas sunk low, but mounted high,
 Through the dear might of him that walk'd the waves,
 Where other groves and other streams along,
 With nectar pure his oozy locks he laves, 175
 And hears the unexpressive nuptial song,
 In the blest kingdoms meek of joy and love.
 There entertain him all the Saints above,

In

Loft, X. 1069: and Homer, if the hymn to Apollo be his, compares Apollo to a star in mid day. ver. 441.

Ἀσπὲρ εἰδομένης μεσσηνίας. —

174. *Where other groves and other streams along,*] Virgil *Æn.* VI. 641.

— *solemque suum, sua sidera norunt.*

And as Mr. Richardson adds, Ariosto when he brings Astolfo to the moon, to look for Orlando's wit that was lost. *Cant.* 34. *St.* 72.

There other rivers stream, smile other fields
 Than here with us, and other plains are
 stretch'd,
 Sink other valleys, other mountains rise. &c.

175. *With nectar pure his oozy locks he laves,*] Like Apollo in Horace, *Od.* III. IV. 61.

Qui rore puro Castaliæ lavit
 Crines solutos.

176. *And hears the unexpressive nuptial song,*] In the Manuscript it was at first *List'ning the*

unexpressive &c. This is the song in the Revelation, *which no man could learn but they who were not defiled with women, and were virgins:* Rev. XIV. 3, 4. The author had used the word *unexpressive* in the same manner before in his Hymn on the Nativity, *St.* 11.

Harping in loud and solemn quire

With *unexpressive* notes to Heav'n's new-born heir.

Nor are parallel instances wanting in Shakespear. As you like it, *Act* 3. *Sc.* 2.

The fair, the chaste, and *unexpressive* she.

And in like manner *insuppressive* is used for *not to be suppress'd*. Julius Cæsar, *Act* 2. *Sc.* 2.

Nor th' *insuppressive* mettle of our spirits.

I have several times had the pleasure of making the same remarks and observations as Mr. Thyer, and here we had both mark'd these instances from Shakespear.

177. *In the blest kingdoms meek of joy and love.*] That is in the blest kingdoms of
 S f f 2 meek

In solemn troops, and sweet societies,
That sing, and singing in their glory move, 180
And wipe the tears for ever from his eyes.

Now, Lycidas, the shepherds weep no more;
Henceforth thou art the genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood. 185

Thus sang the uncouth swain to th' oaks and rills,
While the still morn went out with sandals gray,
He touch'd the tender stops of various quills,
With eager thought warbling his Doric lay:

And

meek joy and love; a transposition of the adjective, which we meet with also in the Paradise Lost, IX. 318.

So spake domestic Adam in his care,
in which verse *domestic* is without doubt to be join'd to *care*, and not to *Adam* as the common opinion is. So also in the same book, ver. 225.

— and th' hour of *supper* comes *unearn'd*.
Thyer.

183. *Henceforth thou art the genius of the shore,*] This is said in allusion to the story of Melicerta or Palæmon, who with his mother Ino was drown'd, and became a deity propitious to mariners. Ovid, Met. IV. Fast. VI. Virgil Georg. I. 436.

Votaque servati solvent in littore nautæ
Glaucō, et Panopæ, et Ino Melicertæ.

And as Mr. Jortin observes, it is pleasant to see how the most anti-papistical poets are inclined to canonize and then to invoke their friends as saints. See the poem on the fair Infant. St. 10.

184. — *and shalt be good &c*] The same compliment that Virgil pays to his Daphnis. Ecl. V. 64.

— Deus, deus ille, Menalca.
Sis bonus ô felixque tuis! &c. Thyer.

189. *With eager thought warbling his Doric lay:*] He calls it *Doric lay*, because it imitates Theocritus and other pastoral poets, who wrote in the *Doric* dialect. Tho' Milton calls himself as yet *uncouth*, he *warbles with eager thought his Doric lay*; earnest of the poet he was to be, at least; as he promises in the

And now the sun had stretch'd out all the hills, 190
 And now was dropt into the western bay;
 At last he rose, and twitch'd his mantle blue:
 To morrow to fresh woods, and pastures new.

the motto to these juvenile poems of edit.
 1645.

— baccare frontem

- Cingite, ne vati noceat mala lingua futuro.

This looks very modest, but see what he in-
 sinuates. The first part of Virgil's verse is,

*Aut si ultra placitum laudarit, baccare fron-
 tem &c.* Richardson.

190. *And now the sun had stretch'd out all the
 hills,]* He had no doubt Virgil in his
 eye. Ecl. I. 83.

*Et jam summa procul villarum culmina fu-
 mant,*

Majoresque cadunt altis de montibus umbræ.

Virgil's is an admirable description of a rural
 evening, but I know not whether Milton's is
 not better, as it represents the sun setting so
 by degrees,

And now the sun had stretch'd out all the
 hills,

And now was dropt into the western bay :

though it must be said that the image of the

smoke ascending from the village-chimnies,
 which Milton has omitted, is very natural and
 beautiful.

193. *To morrow to fresh woods, and pastures
 new.]* Theocritus. Idyll. I. 145.

Χαίρειτ' ἐγὼ δ' ὑμῖν καὶ ἐς ὕστερον ἀδίων ἄσω.

Jortin.

Mr. Richardson conceives that by this last
 verse the poet says (pastorally) that he is
 hastening to, and eager on new work. : but
 I rather believe that it was said in allusion to
 his travels into Italy, which he was now medi-
 tating, and on which he set out the spring fol-
 lowing. I will conclude my remarks upon
 this poem with the just observation of Mr.
 Thyer. The particular beauties of this charm-
 ing pastoral are too striking to need much
 descanting upon ; but what gives the greatest
 grace to the whole is that natural and agreeable
 wildness and irregularity which runs quite
 through it, than which nothing could be better
 suited to express the warm affection which
 Milton had for his friend, and the extreme
 grief he was in for the loss of him. Grief
 is eloquent, but not formal.

The

XVIII.

The Fifth ODE of Horace, Lib. I.

Quis multa gracilis te puer in rosa, rendred almost word for word without rime, according to the Latin measure, as near as the language will permit.

WHAT slender youth bedew'd with liquid odors

Courts thee on roses in some pleasant cave,

Pyrrha? for whom bind'st thou

In wreaths thy golden hair,

Plain in thy neatness? O how oft shall he 5

On faith and changed Gods complain, and seas

Rough with black winds and storms

Unwonted shall admire!

Who now enjoys thee credulous, all gold,

Who always vacant always amiable 10

Hopes thee, of flattering gales

Unmindful. Hapless they

To whom thou untry'd seem'st fair. Me in my vow'd

Picture the sacred wall declares t' have hung

My dank and dropping weeds 15

To the stern God of sea.

And

This Ode was first added in the second edition of the author's poems in 1673.

Ad PYRRHAM. ODE V.

Horatius ex Pyrrhæ illecebris tanquam è naufragio
enataverat, cujus amore irretitos, affirmat esse mi-
feros.

QUIS multa gracilis te puer in rosa
Perfusus liquidis urget odoribus,

Grato, Pyrrha, sub antro?

Cui flavam religas comam

Simplex munditiis? heu quoties fidem

5

Mutatoſque deos flebit, et aspera

Nigris æquora ventis

Emirabitur insolens!

Qui nunc te fruitur credulus aurea,

Qui ſemper vacuam ſemper amabilem

10

Sperat, neſcius auræ

Fallacis. Miſeri quibus

Intentata nites. Me tabula facer

Votiva paries indicat uvida

Suspendiſſe potenti

15

Veſtimenta maris Deo.

On

XIX.

On the new forcers of conscience under the Long
PARLAMENT.

BEcause you have thrown off your Prelate Lord,
 And with stiff vows renounc'd his Liturgy,
 To seise the widow'd whore Plurality
 From them whose sin ye envied, not abhorr'd,
 Dare ye for this adjure the civil sword
 To force our consciences that Christ set free,

And

This copy of verses also was first added in the second edition of the author's poems in 1673, and I suppose was made, when the Directory was establish'd, and disputes ran high between the Presbyterians and Independents in the year 1645, the latter pleading for a toleration, and the former against it. And in the Manuscript it is not in Milton's own hand, but in another, the same that wrote some of the Sonnets.

3. — *the widow'd whore*] In the Manuscript it was at first — *the vacant whore*.

7. — *with a classic hierarchy*] In the Presbyterian form of government there were congregational, classical, provincial, and national assemblies. See what the author says in his Observations on the Irish peace, p. 356. Vol. 1. Edit. 1738. " Their next impeachment is,

" *that we oppose the Presbyterial government,*
 " *the hedge and bulwark of religion.* Which
 " all the land knows to be a most impudent
 " falsehood, having establish'd it with all free-
 " dom, wherever it hath been desir'd. Never-
 " theless, as we perceive it aspiring to be a
 " compulsive power upon all without excep-
 " tion in parochial, classical, and provincial
 " hierarchies, or to require the fleshly arm of
 " magistracy in the execution of a spiritual
 " disciplin, to punish and amerce by any cor-
 " poral infliction those whose consciences can-
 " not be edify'd by what authority they are
 " compell'd, we hold it no more to be *the*
 " *hedge and bulwark of religion*, than the Popish
 " and Prelatical courts, or the Spanish Inqui-
 " sition."

8. — *by*

And ride us with a classic hierarchy
 Taught ye by mere A. S. and Rotherford?
 Men whose life, learning, faith and pure intent
 Would have been held in high esteem with Paul, ¹⁰
 Must now be nam'd and printed Heretics
 By shallow Edwards and Scotch what d'ye call:
 But we do hope to find out all your tricks,
 Your plots and packing worse than those of Trent,
 That so the Parliament
 May with their wholsome and preventive shears ¹⁶
 Clip your phylacteries, though bank your ears,
 And succour our just fears,
 When

8. ——— by mere A. S. and Rotherford?] I know not who is meant by A. S. Some book might have been publish'd sign'd by those letters, and perhaps an equivoque might also be intended. Sam. Rotherford was one of the commissioners of the church of Scotland.

12. By shallow Edwards &c] In the Manuscript it was at first *bare-brain'd Edwards*. He wrote the *Gangræna*, a book in which the errors, heresies, blasphemies, and lewd practice, which broke out in the last four years (1642, 1643, 1644, 1645,) are recited: See Collier's Ecclesiastical History, Vol. 2. p. 855. Mr. Thyer gives this account of it, that it was publish'd in 1646, and dedicated to the Parliament by Thomas Edwards minister of the

Gospel, and was intitled *Gangræna, or a Catalogue and Discovery of many of the errors, heresies, blasphemies, and pernicious practices of the Sectaries of this time, vented and acted in England in these four last years*. Scotch what d'ye call might be perhaps the famous *Alexander Henderson*, or as that expression implies some hard name, *George Gillespie*, a Scotch minister and commissioner at Westminster, called *Galaspe* in Whitlock, and *Galasp* in one of our author's Sonnets: and nothing could be express'd with greater contempt.

17. Clip your phylacteries, though bank your ears,] So we read as it is corrected in the table of Errata in the edition of 1673: in all the editions it is falsely printed *bank your ears*.
T t t

When they shall read this clearly in your charge,
New Presbyter is but Old Priest writ large 20

S O N N E T S.

I.

To the NIGHTINGALE.

O Nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are still,
Thou with fresh hope the lover's heart dost fill,
While

ears. This line in the Manuscript was thus at first,

Crop ye as close as marginal P—s ears.

He means *Prynne* who had been sentenc'd to lose his ears, and afterwards was sentenc'd to lose the remainder of them, so that he was *cropt close* indeed: and the reason of his calling him *marginal* is express'd in his treatise of *the likeliest Means to remove hirelings out of the church*. "And yet a late hot Querist for
"tithes, whom ye may know by his wit's ly-
"ing ever beside him in the *margin*, to be
"ever beside his wits in the text; a fierce re-
"former once, now rankled with a contrary
"heat, &c." Vol. 1. p. 569. Edit. 1738.

20. *New Presbyter is but Old Priest*] He expresses the same sentiment in other parts of his works. *Bishops and Presbyters are the same to us both name and thing*. &c. See his Speech

for the liberty of unlicenc'd printing. Vol. 1. p. 153. and the conclusion of his treatise intitled *The Tenure of Kings and Magistrates*.

The Sonnet is a species of poetry of Italian extraction, and the famous Petrarch hath gained the reputation of being the first author and inventor of it. He wrote a great number in commendation of his mistress Laura, with whom he was in love for twenty years together, and whose death he lamented with the same zeal for ten years afterwards: and for the tenderness and delicacy of his passion, as well as for the beauty and elegance of his sentiments and language, he is esteemed the great master of love-poetry among the Moderns, and his Sonnets are universally allow'd to be the standard and perfection of that kind of writing. The Sonnet, I think, consists generally of one thought, and that always turn'd in fourteen verses

While the jolly hours lead on propitious May.
 Thy liquid notes that close the eye of day, 5
 First heard before the shallow cuckoo's bill,
 Portend success in love; O if Jove's will
 Have link'd that amorous pow'r to thy soft lay,
 Now timely sing, ere the rude bird of hate
 Foretel my hopeless doom in some grove nigh; 10
 As thou from year to year hast sung too late
 For my relief, yet hadst no reason why:
 Whether the Muse, or Love call thee his mate,
 Both them I serve, and of their train am I.

Donna

verses of the length of our heroics, two stanza's or measures of four verses each, and two of three, the first eight verses having no more than two rimes: and herein it differs from the Canzone, which is not confin'd to any number of stanza's or verses. It is certainly one of the most difficult of all the lesser kinds of poetry, such simplicity and such correctness being requir'd in the composition: And I have often wonder'd that the quaintness and exactness of the rimes alone did not deter Milton from attempting it, but he was carried on by his love of the Italians and Italian poetry: and other celebrated writers have been equally fond of copying Petrarch, as Bellay, Ronsard, Malherb &c among the French; Sidney, Spenser, Shakespear &c. among the English; but none of them have conformed so exactly to the Italian model as Milton: and he is the last who excell'd in this species of poetry, which

was almost extinct among us, till it was reviv'd of late with good success by an ingenious Gentleman in Doddsley's Miscellanies.

We have observed elsewhere how fond our poet was of the Nightingale, and this address to her is founded upon the same notion or tradition as Chaucer's verses of the Cuckoo and the Nightingale.

But as I lay this othir night waking,
 I thought howe lovirs had a tokining,
 And amonge 'hem it was a commune tale,
 That it were gode to here the nightingale,
 Moche rathir than the leudè cuckoo sing. &c.

6. *First heard before*] Virgil Æn. IV. 24.

Sed mihi vel tellus optem prius ima dehiscat,
 Ante pudor quam te violo, aut tua jura resolvo.

See Cerda. *Richardson.*

T t t 2

II.

Donna leggiadra il cui bel nome honora
L'herbosa val di Rheno, e il nobil varco,
Bene è colui d'ogni valore scarco
Qual tuo spirto gentil non innamora,
Che dolcemente mostra sì di fuora 5
De sui atti soavi giamai parco,
E i don', che son d'amor faette ed arco,
La onde l'alta tua virtu s'infiora.
Quando tu vaga parli, o lieta canti
Che mover possa duro alpestre legno, 10
Guardi ciascun a gli occhi, ed a gli orecchi
L'entrata, chi di te si truova indegno;
Gratia sola di fu gli vaglia, inanti
Che'l disio amoroso al cuor s'invecchi.

III.

Qual in colle aspro, al imbrunir di fera
L'avezza giovinetta pastorella
Va bagnando l'herbetta strana e bella
Che mal si spande a disufata spera
Fuor di sua natia alma primavera, 5
Cosi

Così Amor meco insù la lingua snella
Destà il fior novo di strania favella,
Mentre io di te, vezzosamente altera,
Canto, dal mio buon popol non inteso
E'l bel Tamigi cangio col bel Arno. 10
Amor lo volse, ed io a l'altrui peso
Seppi ch' Amor cosa mai volse indarno.
Deh! fofs' il mio cuor lento e'l duro feno
A chi pianta dal ciel sì buon terreno.

Canzone.

RIdonfi donne e giovani amorosi
M' accostandosi attorno, e perche scrivi,
Perche tu scrivi in lingua ignota e strana
Verseggiando d'amor, e come t'osi?
Dinne, se la tua speme sia mai vana, 5
E de pensieri lo miglior t'arrivi;
Così mi van burlando, altri rivi
Altri lidi t'aspettan, & altre onde
Nelle cui verdi sponde
Spuntati ad hor, ad hor a la tua chioma 10
L'immortal guiderdon d'eternè frondi

Perche

Perche alle spalle tue soverchia soma ?

Canzon dirotti, e tu per me rispondi

Dice mia Donna, e'l suo dir, é il mio cuore

Questa e lingua di cui si vanta Amore. 15

IV.

Diodati, e te'l dirò con maraviglia,

Quel ritroso io ch'amor spreggiar soléa

E de suoi lacci spesso mi ridéa

Gia caddi, ov'huom dabben talhor s'impiglia.

Ne treccie d'oro, ne guancia vermiglia 5

M'abbaglian sì, ma sotto nova idea

Pellegrina bellezza che'l cuor bea,

Portamenti alti honesti, e nelle ciglia

Quel sereno fulgor d'amabil nero,

Parole adorne di lingua piu d'una, 10

E'l cantar che di mezzo l'hemispero

Traviar ben puo la faticosa Luna,

E degli occhi suoi auventa sì gran fuoco

Che l'incerar gli orecchi mi fia poco.

V.

Per certo i bei vostr'occhi, Donna mia

Esser

Esser non puo che non fian lo mio sole
Si mi percuoton forte, come ei suole
Per l'arene di Libia chi s'invia,
Mentre un caldo vapor (ne sentì pria) 5
Da quel lato si spinge ove mi duole,
Che forse amanti nelle lor parole
Chiaman sospir; io non so che si sia:
Parte rinchiusa, e turbida si cela
Sosso mi il petto, e poi n'uscendo poco 10
Quivi d'attorno o s'agghiaccia, o s'ingiela;
Ma quanto a gli occhi giunge a trovar loco
Tutte le notti a me suol far piovose
Finche mia Alba rivien colma di rose.

VI.

Giovane piano, e semplicetto amante
Poi che fuggir me stesso in dubbio sono,
Madonna a voi del mio cuor l'humil dono
Faro divoto; io certo a prove tante
L'ebbi fedele, intrepido, costante, 5
De pensieri leggiadro, accorto, e buono;
Quando rugge il gran mondo, e scocca il tuono,
S'arma

S'arma di fe, e d'intero diamante,
 Tanto del forse, e d'invidia sicuro,
 Di timori, e speranze al popol use
 Quanto d'ingegno, e d'alto valor vago,
 E di cetra sonora, e delle muse:

Sol

* This Sonnet was made in 1631, and was sent in a letter to a friend, who had importun'd the author to take orders; of which letter there are two draughts in his own Manuscript, and the former runs thus.

S I R,

" Besides that in sundry respects I must acknowledge me to profit by you whenever we meet, you are often to me, and were yesterday especially, as a good watch-man to admonish that the hours of the night pass on (for so I call my life as yet obscure and unserviceable to mankind) and that the day is at hand, wherein Christ commands all to labor while there is light: which because I am persuaded you do to no other purpose, than out of a true desire that God should be honor'd in every one, I am ever ready, you know, when occasion is, to give you account, as I ought, though unask'd, of my tardy moving according to the precept of my conscience, which I firmly trust is not without God. Yet now I will not strain for any set apology, but only refer myself to what my mind shall have at any time to declare herself at her best ease. Yet if you think, as you said, that too much love of learning is in fault, and that I have given up myself to dream away my years in the arms of studious retirement, like Endymion with the moon on

" Latmus hill; yet consider, that if it were no more but this, to overcome this, there is on the other side both ill more bewitchful to entice away, and natural years more swaying, and good more available to withdraw to that which you wish me; as first all the fond hopes which forward youth and vanity are fledge with, none of which can fort with this Pluto's helmet, as Homer calls it, of obscurity, and would soon cause me to throw it off, if there were nothing else in't but an affected and fruitless curiosity of knowing; and then a natural desire of honor and renown, which I think possesses the breast of every scholar, as well of him that shall, as of him that never shall obtain it (if this be altogether bad) which would quickly over sway this flegm and melancholy of bashfulness, or that other humor, and prevail with me to prefer a life, that had at least some credit in it, some place given it, before a manner of living much disregarded and discountenanc'd. There is besides this, as all well know, about this time of a man's life, a strong inclination, be it good or no, to build up a house and family of his own in the best manner he may; to which nothing is more helpful than the early entring into some credible employment, and nothing more cross than my way, which my wasting youth would presently bethink her of, and kill one love with

Sol troverete in tal parte men duro
Ove Amor mise l'infanabil ago.

VII.

* On his being arriv'd to the age of 23.

How soon hath Time, the subtle thief of youth,

Stoln

“ with another, if that were all. But what
“ delight or what peculiar conceit, may you
“ in charity think, could hold out against the
“ long knowledge of a contrary command
“ from above, and the terrible seizure of him
“ that hid his talent? Therefore commit
“ grace to grace, or nature to nature, there
“ will be found on the other way more obvious
“ temptations to bad, as gain, preferment,
“ ambition, more winning presentments of
“ good, and more prone affections of nature
“ to incline and dispose, not counting out-
“ ward causes, as expectations and murmurs
“ of friends, scandals taken, and such like,
“ than the bare love of notions could resist.
“ So that if it be that which you suppose, it
“ had by this been round about begirt and
“ overmaster'd, whether it had proceeded
“ from virtue, vice, or nature in me. Yet
“ that you may see that I am some time suspi-
“ cious of myself, and do take notice of a
“ certain belatedness in me, I am the bolder to
“ send you some of my nightward thoughts
“ some while since, since they come in fitly,
“ in a Petrarchian stanza.

“ How soon hath Time &c.

The latter draught is as follows.

S I R,

“ Besides that in sundry other respects I
“ must acknowledge me to profit by you

“ whenever we meet, you are often to me, and
“ were yesterday especially, as a good watch-
“ man to admonish that the hours of the night
“ pass on (for so I call my life as yet ob-
“ scure and unserviceable to mankind) and that
“ the day with me is at hand, wherein Christ
“ commands all to labor while there is light:
“ which because I am persuaded you do to no
“ other purpose, than out of a true desire that
“ God should be honor'd in every one, I there-
“ fore think myself bound, though unask'd,
“ to give you account, as oft as occasion is,
“ of this my tardy moving, according to
“ the precept of my conscience, which I
“ firmly trust is not without God. Yet now
“ I will not strain for any set apology, but
“ only refer myself to what my mind shall
“ have at any time to declare herself at her
“ best case. But if you think, as you said,
“ that too much love of learning is in fault,
“ and that I have given up myself to dream
“ away my years in the arms of studious re-
“ tirement, like Endymion with the moon
“ as the tale of Latmus goes; yet consider
“ that if it were no more but the mere love
“ of learning, whether it proceed from a prin-
“ ciple bad, good, or natural, it could not
“ have held out thus long against so strong
“ opposition on the other side of every kind;
“ for if it be bad, why should not all the fond
“ hopes that forward youth and vanity are
“ fledged with; together with gain, pride, and
“ ambition,

U u u

Stoln on his wing my three and twentieth year!
 My hasting days fly on with full career,
 But my late spring no bud or blossom shew'th.
 Perhaps my semblance might deceive the truth, 5
 That I to manhood am arriv'd so near,
 And inward ripeness doth much less appear,
 That some more timely-happy spirits indu'th.
 Yet be it less or more, or soon or slow,
 It shall be still in strictest measure even 10

To

" ambition, call me forward more powerfully,
 " than a poor regardless and unprofitable sin
 " of curiosity should be able to withhold me,
 " whereby a man cuts himself off from all
 " action, and becomes the most helpless, pu-
 " sillanimous, and unweapon'd creature in the
 " world, the most unfit and unable to do that
 " which all mortals most aspire to, either to
 " be useful to his friends, or to offend his ene-
 " mies. Or if it be to be thought a natural
 " proneness, there is against that a much more
 " potent inclination inbred, which about this
 " time of life solicits most, the desire of house
 " and family of his own, to which nothing is
 " esteemed more helpful than the early entring
 " into credible employment, and nothing more
 " hindering than this affected solitariness. And
 " though this were enough, yet there is to this
 " another act, if not of pure, yet of refin'd
 " nature, no less available to dissuade prolong-
 " ed obscurity, a desire of honor and repute
 " and immortal fame seated in the breast of
 " every true scholar, which all make haste to

" by the readiest ways of publishing and di-
 " vulging conceived merits, as well those that
 " shall, as those that never shall obtain it.
 " Nature therefore would presently work the
 " more prevalent way, if there were nothing
 " but this inferior bent of herself to restrain
 " her. Lastly the love of learning, as it is
 " the pursuit of something good, it would
 " sooner follow the more excellent and su-
 " preme good known and presented, and so
 " be quickly diverted from the empty and
 " fantastic chase of shadows and notions to the
 " solid good flowing from due and timely obe-
 " dience to that command in the Gospel set
 " out by the terrible seising of him that hid
 " the talent. It is more probable therefore that
 " not the endless delight of speculation, but
 " this very consideration of that great com-
 " mandment, does not press forward, as soon
 " as many do, to undergo, but keeps off with
 " a sacred reverence and religious advisement
 " how best to undergo; not taking thought
 " of being late, so it give advantage to be
 " more

To that same lot, however mean or high,
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great Task-Master's eye.

VIII.

* When the assault was intended to the City.

Captain or Colonel, or Knight in arms,
Whose chance on these defenseless doors may seize,
If

" more fit; for those that were latest lost no-
" thing, when the master of the vineyard
" came to give each one his hire. And here
" I am come to a stream-head copious enough
" to disburden itself like Nilus at seven mouths
" into an ocean; but then I should also run
" into a reciprocal contradiction of ebbing and
" flowing at once, and do that which I excuse
" myself for not doing, preach and not preach.
" Yet that you may see that I am something
" suspicious of myself, and do take notice of
" a certain belatedness in me, I am the bolder
" to send you some of my nightward thoughts
" some while since, because they come in not
" altogether unfitly, made up in a Petrarchian
" stanza, which I told you of.

" How soon hath Time &c.

" By this I believe you may well repent of
" having made mention at all of this matter,
" for if I have not all this while won you to
" this, I have certainly wearied you of it.
" This therefore alone may be a sufficient rea-

" son for me to keep me as I am, lest having
" thus tired you singly, I should deal worse
" with a whole congregation, and spoil all the
" patience of a parish: for I myself do not
" only see my own tediousness, but now grow
" offended with it, that has hinder'd me thus
" long from coming to the last and best pe-
" riod of my letter, and that which must now
" chiefly work my pardon, that I am

Your true and unfeigned friend."

* To this sonnet we have prefixed the title, which the author himself has in the Manuscript. In the Manuscript this sonnet was written by another hand, and had this title *On his door when the City expected an assault*: but this he scratched out, and wrote with his own hand *When the assault was intended to the City*. The date was also added 1642, but blotted out again: and it was in November 1642 that the King marched with his army as near as Brentford, and put the City in great consternation. Milton was then in his 34th year.

U u u 2

3. If

If deed of honor did thee ever please,
 Guard them, and him within protect from harms.
 He can requite thee, for he knows the charms 5
 That call fame on such gentle acts as these,
 And he can spread thy name o'er lands and seas,
 Whatever clime the sun's bright circle warms.
 Lift not thy spear against the Muses bow'r:
 The great Emathian conqueror bid spare 10
 The house of Pindarus, when temple' and tow'r
 Went to the ground: And the repeated air
 Of sad Electra's poet had the pow'r
 To save th' Athenian walls from ruin bare.

3. *If deed of honor did thee ever please,*] So this verse is printed in the second edition in the year 1673. In the first edition of 1645, and in the Manuscript it stands thus,

If ever deed of honor did thee please.

10. *The great Emathian conqueror &c*] When Alexander the great took Thebes, and entirely ras'd the rest of the city, he order'd the house of Pindar to be preserv'd out of regard to his memory: and the ruins of Pindar's house were to be seen at Thebes, in Pausanias's time, who lived under Antoninus the philosopher. See Pausan. Bœot. cap. 25. Edit. Kuhnii.

12. — *And the repeated air &c*] I suppose

this refers to a passage in Plutarch's Life of Lyfander. When that general had taken Athens, he proposed to change the government. Some say he moved in council that the Athenians might be reduced to slavery, when at the same time Erianthus the Theban proposed wholly to destroy the city, and leave the country desolate: but a little afterwards at an entertainment of the captains, one of them repeated some verses out of Euripides's Electra, beginning thus,

Electra, Oh unhappy queen,
 Whither wou'd you fly? return;
 Your absence the forsaken groves
 And desert palace seem to mourn.

This

IX.

To a virtuous young Lady.
 Lady that in the prime of earliest youth
 Wisely hast shunn'd the broad way and the green,
 And with those few art eminently seen,
 That labor up the hill of heav'nly truth,
 The better part with Mary and with Ruth 5
 Chosen thou hast; and they that overween,
 And at thy growing virtues fret their spleen,
 No anger find in thee, but pity' and ruth.
 Thy care is fix'd, and zealously attends
 To fill thy odorous lamp with deeds of light, 10
 And

This struck them, and gave them occasion to reflect, how barbarous it would appear to lay that city in ruin, which had been renown'd for the birth and education of so many famous men. εἶτα μέντοι συνηστίας γενομένης τῶν ἡγεμόνων παρὰ ποτόν, καὶ τινος Φωκίως ἀσάντος ἐκ τῆς Εὐριπίδου Ἡλεκτρᾶς τῷ παρθόνι, ἥς ἡ ἀρχή,

Ἀγαμέμνονος ὡ κορά, ἡλυθὼν Ἡλεκτρά
 Ποτὶ σὰν ἀγροτεῖραν αὐλάν

Πάντας ἐπικλαδῆναι, καὶ φάνηναι χετλὶον ἐργον, τῷ ἔτιως ἀκλεᾷ καὶ τοῖς τε ἀνδράσιν φερῶσαν ἀνελεῖν καὶ διεργασαῖ τῷ πόλιν. Vol. 1. p. 441. Edit. Paris. 1624.

5. — *with Mary and with Ruth*] So it is in Milton's Manuscript, and in the edition of

1673. In the first edition of 1645 it was falsely printed — with Mary and *the* Ruth.

7. *And at thy growing virtues*] In the Manuscript it was at first,

And at thy *blooming* virtue or *prospering*.

8. — *but pity and ruth.*] Here *Ruth* and *ruth* are made to rime to each other, and it may perhaps offend the niceness of modern ears that the same word should rime to itself though in different senses: but our old poets were not so very delicate, and the reader may see parallel instances in Spenser's *Faery Queen*, B. 1. Cant. 6. St. 39. and B. 7. Cant. 6. St. 38.

13. *Passes*

And hope that reaps not shame. Therefore be sure
 Thou, when the bridegroom with his feastful friends
 Passes to bliss at the mid hour of night,
 Hast gain'd thy entrance, Virgin wife and pure.

X.

* To the Lady Margaret Ley.

Daughter to that good Earl, once President
 Of England's Council, and her Treasury,
 Who liv'd in both, unstain'd with gold or fee,
 And left them both, more in himself content,
 Till sad the breaking of that Parliament 5
 Broke him, as that dishonest victory

At

13. *Passes to bliss at the mid hour of night,*] Instead of this line he had written at first,

Opens the door of bliss that hour of night : but he rightly alter'd it, the better to accommodate it to the parable to which he is alluding. See Mat. XXV.

* We have given the title which is in Milton's Manuscript, *To the Lady Margaret Ley*. She was the daughter of Sir James Ley, whose singular learning and abilities raised him through all the great posts of the law, till he came to be made Earl of Marlborough, and Lord High Treasurer, and Lord President of the Council to King James I. He died in an advanc'd age, and Milton attributes his death to the breaking of the parliament; and it is

true that the parliament was dissolved the 10th of March 1628-9, and he died on the 14th of the same month. He left several sons and daughters; and the Lady Margaret was married to Captain Hobson of the Ile of Wight. It appears from the accounts of Milton's life, that in the year 1643 he used frequently to visit this lady and her husband, and about that time we may suppose that this sonnet was compos'd.

6. — *as that dishonest victory &c.*] This victory was gain'd by Philip of Macedon over the Athenians and their allies; and the news being brought to Athens, *that old man eloquent*, Isocrates, who was near a hundred years old, died within a few days, being determin'd not to survive the liberties of his country. —

At Chæroneæ, fatal to liberty,
 Kill'd with report that old man eloquent.
 Though later born than to have known the days
 Wherein your father flourish'd, yet by you, 10
 Madam, methinks I see him living yet;
 So well your words his noble virtues praise,
 That all both judge you to relate them true,
 And to possess them, honor'd Margaret.

XI.

† On the detraction which followed upon my writing
 certain treatises.

A book was writ of late call'd Tetrachordon,

And

ετελεύτα τον βιον επι Χαιρωνιδος αρχοντι, ολι-
 γαις ημεραις υστερον της εν Χαιρωνεια μαχης, δυοιν
 δεινλα βεβαιως εκατον ετη, γνωμη χρησαμεν, αμα
 τοις αγαθοις της πολεως συγκαταλυσαι τον
 εαυτου βιον. Dionysius Halicarnass. de Isocrate
 Vol. 2. p. 150. Edit. Hudson. Plutarch says
 that he abstain'd from food for four days, and
 so put a period to his life, having liv'd 98,
 or as some say 100 years. See Plutarch's
 Lives of the ten Orators. Vol. 2. p. 837. Edit.
 Paris. 1624.

† When Milton publish'd his books of Di-
 vorce, he was greatly condemn'd by the Pres-
 byterian clergy, whose advocate and champion
 he had been before. He publish'd his Tetra-
 chordon or Expositions upon the four chief
 places in Scripture, which treat of marriage or

nullities in marriage, in 1645; and soon after
 we may suppose he composed these two sonnets,
 which were first printed in the edition of 1673,
 and to which we have prefixed the title that he
 himself has in the Manuscript.

1. *A book was writ of late &c]* In the Ma-
 nuscript he had written at first,

*I writ a book of late call'd Tetrachordon,
 And weav'd in close, both matter, form and
 stile;*

*It went off well about the town a while,
 Numb'ring good wits, but now is seldom
 por'd on.*

The reader will readily agree, that it was al-
 ter'd for the better.

And woven close, both matter, form and stile;
 The subject new: it walk'd the town a while,
 Numb'ring good intellects; now seldom por'd on.
 Cries the stall-reader, Bless us! what a word on 5
 A title page is this! and some in file
 Stand spelling false, while one might walk to Mile-
 End Green. Why is it harder Sirs than Gordon,
 Colkitto, or Macdonnel, or Galasp?
 Those rugged names to our like mouths grow sleek, 10
 That would have made Quintilian stare and gasp.
 Thy age, like ours, O Soul of Sir John Cheek,
 Hated not learning worse than toad or asp, [Greek.
 When thou taught'st Cambridge, and king Edward

XII.

On the same,
 I did but prompt the age to quit their clogs

By

9. *Colkitto, or Macdonnel, or Galasp?*] We may suppose that these were persons of note and eminence amongst the Scotch ministers who were for pressing and enforcing the Covenant. *Galasp* we know was one of the Scotch ministers and commissioners from the Kirk to the Parliament. See the verses *on the forcers of conscience*.

10. *Those rugged names*] He had written at first *barbarous*, and then *rough beven*, and then *rugged*.

12. *Sir John Cheek*] Or *Cheke*. He was the first Professor of the Greek tongue in the university of Cambridge, and was highly instrumental in bringing that language into repute, and restoring the original pronunciation of it, tho' with great opposition from the patrons of ignorance and popery, and especially from Gardiner, bishop of Winchester, and chancellor of the university. He was afterwards made one of the tutors to Edward VI. See his

By the known rules of ancient liberty,
 When strait a barbarous noise environs me
 Of owls and cuckoos, asses, apes and dogs:
 As when those hinds that were transform'd to frogs 5
 Rail'd at Latona's twin-born progeny,
 Which after held the sun and moon in fee.
 But this is got by casting pearl to hogs;
 That bawl for freedom in their senseless mood,
 And still revolt when truth would set them free. 10
 Licence they mean when they cry Liberty;
 For who loves that, must first be wise and good;
 But from that mark how far they rove we see
 For all this waste of wealth, and loss of blood.

XIII.

* TO MR. H. LAWES ON HIS AIRS.

Harry, whose tuneful and well measur'd song

First

his life by Strype, or in Biographia Britannica.

4. *Of owls and cuckoos,*] In Milton's Manuscript it stands,

Of owls and buzzards —

5. *As when those hinds &c*] The fable of the Lycian clowns changed into frogs is related by Ovid, Met. VI. Fab. 4. and the poet in saying

Which after held the sun and moon in fee, intimates the good hopes which he had of himself, and his expectations of making a considerable figure in the world.

8. — *by casting pearl to hogs;*] Mat. VII. 6. *neither cast ye your pearl before swine.*

10. *And still revolt &c*] He had written at first, *And hate the truth whereby they should be free.*

* This sonnet was also first added in the edition
 X x x

First taught our English music how to span
 Words with just note and accent, not to scan
 With Midas ears, committing short and long;
 Thy worth and skill exempts thee from the throng, 5
 With praise enough for envy to look wan;
 To after age thou shalt be writ the man,
 That with smooth air could'st humour best our tongue.
 Thou honor'st verse, and verse must lend her wing
 To honor thee, the priest of Phoebus quire, 10
 That tun'st their happiest lines in hymn, or story.

Dante

tion of 1673, and in Milton's Manuscript it is dated Febr. 9. 1645. and said to be wrote to Mr. Lawes *on the publishing of his airs*. This Mr. Henry Lawes was a gentleman of his Majesty's chapel, and one of his band of music, and an intimate friend of Milton, as appears by his first publishing the Mask in 1637, the airs of which he set to music, and probably too those of his Arcades. He was educated under Signor Coperario, and introduced a softer mixture of Italian airs, than had been practis'd before in our nation; as Mr. Fenton says in his notes upon Waller, who has also honor'd him with a copy of verses inscrib'd *To Mr. Henry Lawes who had then newly set a song of mine in the year 1635*.

3. *Words with just note &c*] These two lines were once thus in the Manuscript,
 Words with just notes, which till then us'd to scan
 or — when most were us'd to scan

With Midas ears, *misjoining* short and long.

But *committing*, as Mr. Richardson remarks, conveys with it the idea of *offending* against quantity and harmony.

5. — *exempts thee from the throng*] Horace Od. I. I. 32.

Secernunt populo — Richardson.

6. *With praise enough &c*] Instead of this line was the following at first in the Manuscript, And gives thee praise above the pipe of Pan.

7. — *thou shalt be writ the man, &c*] This too in the stile of Horace, Od. I. VI. 1.

Scriberis Vario fortis, et hostium
Victor.

And in the Manuscript it was thus at first,

— thou shalt be writ a man
That didst reform thy art, the chief among.

9. — and

Dante shall give fame leave to set thee higher
 Than his Casella, whom he woo'd to sing
 Met in the milder shades of purgatory.

XIV.

* On the religious memory of Mrs. Catharine Thomson,
 my christian friend, deceas'd 16 Decem. 1646.

When faith and love, which parted from thee never,
 Had ripen'd thy just soul to dwell with God,
 Meekly thou didst resign this earthy load
 Of death, call'd life; which us from life doth sever.

Thy

9. — *and verse must lend her wing*] There are three manuscript copies of this sonnet, two by Milton, the second corrected, and the third by another hand; and in all of them we read *must lend her wing*, which we prefer to *must send her wing*, as it is in the printed copies.

12. *Dante shall give &c*] These verses were thus at first,

Fame by the Tuscan's leave shall set thee
 higher
 Than his Casella, whom Dante woo'd to sing
 &c.

13. *Than his Casella, whom he woo'd to sing &c*] This refers to the second Canto of Dante's Purgatorio, where the poet relates his meeting with Casella in purgatory, and wooing him to sing in these terms,

— se nuoua legge non ti toglie
 Memoria, o uso à l' amoroso canto,

Che mi solea quetar tutte mie voglie;
 Di ciò ti piaccia consolar alquanto
 L'anima mia — *Thyer.*

* To this sonnet, which was first printed in the edition of 1673, we have added the title which is in Milton's Manuscript. Who this Mrs. Thomson was, we cannot be certain; but I find in the accounts of Milton's life, that when he was first made Latin secretary, he lodged at one Thomson's next door to the Bull-head tavern at Charing - Cross. This Mrs. Thomson was in all probability one of that family.

3. *Meekly thou didst resign &c*] In the Manuscript these lines were thus at first,

Meekly thou didst resign this earthy *clod*
 Of *flesh and sin*, which *man from Heav'n* doth
 sever.

X x x 2

6. *Stay'd*

Thy works and alms and all thy good endeavor 5
 Stay'd not behind, nor in the grave were trod;
 But as faith pointed with her golden rod,
 Follow'd thee up to joy and blifs for ever.
 Love led them on, and faith who knew them best
 Thy hand-maids, clad them o'er with purple beams
 And azure wings, that up they flew so drest, 11
 And spake the truth of thee on glorious themes
 Before the Judge, who thenceforth bid thee rest
 And drink thy fill of pure immortal streams.

To

6. *Stay'd not behind, &c.*] Instead of these lines were the following at first in the Manuscript,

Strait follow'd thee the path that saints have trod,
 Still as they journey'd from this dark abode
 Up to the realm of peace and joy for ever.
 Faith show'd the way, and she who saw them best
 Thy hand-maids &c.

12. *And spake the truth*] There are also three manuscript copies of this sonnet, two by Milton, the second corrected, and the third by another hand; and in all of them we read *And spake the truth*, which is more agreeable to syntax, and better than *And speak the truth*, as it is in the printed copies.

* This and the two following sonnets are not found in the edition of Milton's poems in

1673, and the reason of omitting them in the reign of Charles II is too obvious to need explaining. They were first printed at the end of Philips's life of Milton, prefixed to the English translation of his state-letters, in 1694, which was twenty years after his death; they were afterwards cited by Toland in his life of Milton 1698; and as far as I can perceive, they were not inserted among his other poems till the fifth edition in 1713. But the printed copies, probably being taken at first from memory, are wonderfully incorrect; whole verses are omitted, and the beauty of these sonnets is in great measure defac'd and destroy'd. It is therefore a singular piece of good fortune, that they are still extant in Milton's Manuscript, the first in his own hand-writing, and the others by another hand, as he had then lost his sight: and having such an authentic copy, we shall make it our standard, and thereby restore these sonnets to their original beauty. This to the Lord

XV.

* To the Lord General FAIRFAX.

Fairfax, whose name in arms through Europe rings,
 Filling each mouth with envy or with praise,
 And all her jealous monarchs with amaze
 And rumors loud, that daunt remotest kings,
 Thy firm unshaken virtue ever brings 5
 Victory home, though new rebellions raise
 Their Hydra heads, and the false North displays
 Her broken league to imp their serpent wings.

O

Lord General Fairfax appears from the Manuscript to have been address'd to him at the siege of Colchester, which was carried on in the summer of 1648.

2. *Filling each mouth*] In the printed copies it is,

And fills all mouths &c.

but it is better to avoid the beginning of so many lines together with *and*.

4. — *that daunt remotest kings,*] How much better is this than most of the printed copies,

— which daunt remotest *things*!

5. *Thy firm unshaken virtue*] In the printed copies it is

Thy firm unshaken *valor* —

but *valor* occurs again in the sonnet.

6. — *though new rebellions raise &c.*] At

this time there were several insurrections of the royalists, and the Scotch army was marching into England under the command of Duke Hamilton. In the printed copies we have

— *while new rebellions raise &c.*

8. *Her broken league to imp their serpent wings.*] In the printed copies it is

— to imp *her* serpent wings :

but *serpent wings* refers to the same as *Hydra heads*; and the insurrections in England were to have been supported by the Scotch army marching into it at the same time. I know an ingenious person who proposes to read

Her *broking* league —

as if the whole intent of the solemn league and covenant had been to get money.

10. *For*

O yet a nobler task awaits thy hand,
 (For what can war, but endless war still breed?) 10
 Till truth and right from violence be freed,
 And public faith clear'd from the shameful brand
 Of public fraud. In vain doth valor bleed,
 While avarice and rapin share the land.

XVI.

* To the Lord General CROMWELL.

Cromwell, our chief of men, who through a cloud
 Not of war only, but detractions rude,
 Guided by faith and matchless fortitude,
 To peace and truth thy glorious way hast plough'd,
 And on the neck of crowned fortune proud 5
 Hast

10. *For what can war, &c*] These lines are thus in the printed copies,

For what can war, but *acts of war* still breed,
 Till *injur'd truth* from violence be freed,
 And public faith *be rescued from the brand* &c.

* In the Manuscript was this inscription, but blotted out again, I know not for what reason. *To the Lord General Cromwell, May 1652. On the proposals of certain ministers at the committee for propagation of the gospel.*

1. — *who through a cloud* &c] In the printed copies it stands thus,

— *that through a crowd*

Not of war only, but *distractions* rude :
 but a *cloud of war* is a classical expression, and we have *nubem belli* in Virgil *Æn.* X. 809.

4. *To peace and truth*] With an allusion perhaps to some of the silver coins of the Commonwealth, which have this inscription round the edges, *Truth and Peace.* 1651.

5. *And on the neck of crowned fortune proud Hast rear'd God's trophies, and his work pursued,*] Instead of these two glorious lines there is this single one in the printed copies,

And fought God's battels, and his works pursued :
 and this defect in the number of verses utterly spoils the harmony of the stanza.

7. *While Darwen stream* &c] In the printed copies it is *While Darwent streams* &c The *Darwen*

Haft rear'd God's trophies, and his work purfued,
 While Darwen ſtream with blood of Scots imbrued,
 And Dunbar field reſounds thy praises loud,
 And Worceſter's laureat wreath. Yet much remains
 To conquer ſtill; peace hath her victories 10
 No leſs renown'd than war: new foes ariſe
 Threatning to bind our ſouls with ſecular chains:
 Help us to ſave free conſcience from the paw
 Of hireling wolves, whoſe goſpel is their maw.

XVII.

† To Sir HENRY VANE the younger.

Vane, young in years, but in ſage counſel old,
 Than whom a better ſenator ne'er held

The

Darwen or *Derwen* is a ſmall river near Preſton in Lancaſhire, mentioned by Camden; and there Cromwell routed the Scotch army under Duke Hamilton in Auguſt 1648. The battels of *Dunbar* and *Worceſter* are too well known to be particulariz'd, both fought on the memorable 3d of September, the one in 1650, and the other in 1651.

9. *And Worceſter's laureat wreath.*] It was ſo corrected, very much for the better, from what was before in the Manuſcript,

And twenty battels more —

10. — *peace hath her victories*
No leſs renown'd than war :] In the printed copies it is

— peace *has* her victories

No leſs *than thoſe of* war :

and afterwards *in* ſecular chains for *with* ſecular chains.

† There is no knowing for certain when this ſonnet was compos'd; but we follow the order wherein they ſtand and are number'd in Milton's Manuſcript, and probably it was compos'd ſoon after the foregoing one to Cromwell, and upon the ſame occaſion of the miniſters propoſals relating, I ſuppoſe, to their maintenance, which was then under conſideration.

1. — *but in ſage counſel old,*] This is much better than the printed copies

— in ſage councils old,

7. *Then*

The helm of Rome, when gowns not arms repell'd
 The fierce Epirot and the African bold,
 Whether to settle peace, or to unfold 5
 The drift of hollow states hard to be spell'd,
 Then to advise how war may best upheld
 Move by her two main nerves, iron and gold,
 In all her equipage: besides to know
 Both spiritual pow'r and civil, what each means, 10
 What

7. *Then to advise &c*] In the Manuscript there was at first *And* instead of *Then*: but afterwards it was corrected as it stands in the printed copies. But in the remainder of these two verses, as they stand in the printed copies, the meter is spoil'd in one, and the sense in the other.

Then to advise how war may *be* best upheld, *Mann'd* by her two main nerves, iron and gold. *Move by* was at first in the Manuscript *Move on* her two main &c.

9. — *besides to know &c*] In the printed editions this third stanza wants one whole line, and gives us another line so much corrupted as to be utter nonsense:

— besides to know

What serves each, thou hast learn'd, which few have done.

The Manuscript supplies the one, and corrects the other. In the Manuscript it was originally thus,

— besides to know

What pow'r the Church, and what the Civil means,

Thou teachest best, which few have ever done.

Afterwards thus — besides to know
 Both spiritual pow'r and civil, what each means
 Thou hast learn'd well, a praise which few
 have won.

At last it was corrected, as we have caused it to be printed.

13. *Therefore on thy firm hand &c*] These two lines are infinitely better in the Manuscript than in the printed editions;

Therefore on thy *right* hand religion leans,
 And reckons thee *in chief* her eldest son.

It was at first in the Manuscript *right hand*, but alter'd to *firm hand*.

* Among our author's state-letters there are several in Cromwell's name address'd to the Duke of Savoy, and other potentates and states, complaining of this persecution of the protestants. His letter to the Duke of Savoy begins thus. " *Redditæ sunt nobis Genève* " &c. Letters have been sent us from Genève, as also from the Dauphinate, and " many other places bordering upon your " territories, wherein we are given to under-
 " stand,

What fevers each, thou hast learn'd, which few have
 The bounds of either sword to thee we owe: [done:
 Therefore on thy firm hand religion leans
 In peace, and reckons thee her eldest son.

XVIII.

On the late massacre in Piemont.
 Avenge, O Lord, thy slaughter'd saints, whose bones
 Lie scatter'd on the Alpine mountains cold;
 Ev'n

“ stand, that such of your Royal Highness's
 “ subjects as profess the reform'd religion, are
 “ commanded by your edict and by your au-
 “ thority, within three days after the promul-
 “ gation of your edict, to depart their native
 “ seats and habitations, upon pain of capital
 “ punishment, and forfeiture of all their for-
 “ tunes and estates, unless they will give se-
 “ curity to relinquish their religion within 20
 “ days, and embrace the Roman catholic
 “ faith. And that when they apply'd them-
 “ selves to your Royal Highness in a most
 “ suppliant manner, imploring a revocation
 “ of the said edict, and that being receiv'd
 “ into pristin favor, they might be restored
 “ to the liberty granted them by your prede-
 “ cessors, a part of your army fell upon them,
 “ most cruelly slew several, put others in
 “ chains, and compell'd the rest to fly into
 “ desert places and to the mountains cover'd
 “ with snow, where some hundreds of fami-
 “ lies are reduced to such distress, that it is
 “ greatly to be feared, they will in a short
 “ time all miserably perish, thro' cold and
 “ hunger. &c.” These letters are dated in
 May 1655, and about the same time it is pro-

bable this sonnet was compos'd, which was
 added in the edition of 1673.

1. *Avenge, O Lord, &c*] Nor was this
 prayer in behalf of the persecuted protestants
 entirely without effect. For Cromwell ex-
 erted himself in their favor, and his beha-
 viour in this whole transaction is greatly to his
 honor, even as it is related by an historian,
 who was far from being partial to his memory.
 “ Nor would the Protector be backward in
 “ such a work, which might give the world
 “ a particular opinion of his piety and zeal
 “ for the protestant religion; but he pro-
 “ clam'd a solemn fast, and caused large con-
 “ tributions to be gather'd for them through-
 “ out the kingdom of England and Wales.
 “ Nor did he rest here, but sent his agents to
 “ the Duke of Savoy, a prince with whom
 “ he had no correspondence or commerce,
 “ and the next year so engag'd the Cardinal
 “ of France, and even terrify'd the Pope him-
 “ self, without so much as doing any favor to
 “ the English Roman catholics, that that
 “ Duke thought it necessary to restore all that
 “ he had taken from them, and renew'd all
 “ those privileges they had formerly enjoy'd.

Y y y

“ So

Ev'n them who kept thy truth so pure of old,
 When all our fathers worshipt stocks and stones,
 Forget not: in thy book record their groans 5
 Who were thy sheep, and in their ancient fold
 Slain by the bloody Piemontese that roll'd
 Mother with infant down the rocks. Their moans
 The vales redoubled to the hills, and they
 To Heav'n. Their martyr'd blood and ashes sow 10
 O'er all th' Italian fields, where still doth sway
 The triple Tyrant; that from these may grow
 A hundred fold, who having learn'd thy way
 Early may fly the Babylonian woe.

XIX.

On his blindness.

When I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And

" So great was the terror of his name; no-
 " thing being more usual than his saying,
 " that *his ships in the Mediterranean should*
 " *visit Civita Vecchia, and the sound of his*
 " *cannon should be heard in Rome.*" See Echard
 Vol. 2.

3. *Ev'n them who kept thy truth so pure of*
old, &c.] And so in his letter to the
 States of the United Provinces he calls them

Alpinos incolas orthodoxam religionem antiquitus
proficientes, the inhabitants at the feet of the
Alps, ancient professors of the orthodox faith;
and afterwards in the same letter, apud quos
nostra religio vel ab ipsis Evangelii primis docto-
ribus tradita per manus & incorrupte servata,
vel multo ante quam apud ceteras gentes sinceri-
tati pristinae restituta est, among whom our re-
ligion was either disseminated by the first
doctors

And that one talent which is death to hide,
 Lodg'd with me uselefs, though my soul more bent
 To serve therewith my Maker, and present 5
 My true account, lest he returning chide;
 Doth God exact day-labor, light deny'd,
 I fondly ask: But patience to prevent
 That murmur, soon replies, God doth not need
 Either man's work or his own gifts; who best 10
 Bear his mild yoke, they serve him best: his state
 Is kingly; thousands at his bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait.

XX.

* To Mr. LAWRENCE.

Lawrence, of virtuous father virtuous son,
 Now that the fields are dank, and ways are mire,
 Where

doctors of the Gospel, and preserv'd from the defilement of superstition, or else restor'd to its pristine sincerity long before other nations obtain'd that felicity.

14. — *the Babylonian woe.*] The woes denounced against Rome, under the name of Babylon, in Scripture.

3. *And that one talent which is death to hide,*]

He speaks here with allusion to the parable of the talents, Mat. XXV. and he speaks with great modesty of himself, as if he had not five, or two, but only one talent.

* This Mr. Lawrence was the son of the President of Cromwell's council: and this sonnet was also in the edition of 1673.

Where shall we sometimes meet, and by the fire
 Help waste a fullen day, what may be won
 From the hard season gaining? time will run 5
 On smother, till Favonius re-inspire
 The frozen earth, and clothe in fresh attire
 The lilly' and rose, that neither sow'd nor spun.
 What neat repast shall feast us, light and choice,
 Of Attic taste, with wine, whence we may rise 10
 To hear the lute well touch'd, or artful voice
 Warble immortal notes and Tuscan air?
 He who of those delights can judge, and spare
 To interpose them oft, is not unwise.

XXI.

+ TO CYRIAC SKINNER.

Cyriac, whose grandfire on the royal bench

Of

6. *Favonius*] The same as Zephyrus, or the western wind that blows in the spring. Plin. Lib. 16. Sect. 39. Hic est genitalis spiritus mundi, a fovendo dictus, ut quidam existimaverunt. Flat ab occasu æquinoctiali, ver inchoans. And so Lucretius l. 10.

Nam simul ac species patefacta est verna diei,
 Et referata viget genitabilis aura Favoni.

8. ——— *that neither sow'd nor spun.*] Alluding to Mat. VI. 26, 28. *they sow not, neither do they spin.*

† Cyriac Skinner was the son of William Skinner Esq; and grandson of Sir Vincent Skinner, and his mother was Bridget, one of the daughters of the famous Sir Edward Coke Lord Chief Justice of the King's Bench. Mr. Wood informs us that he was one of Harrington's political club, and sometimes held the chair; and farther adds, that he was a merchant's son of London, an ingenious young gentleman, and scholar to John Milton. Athen. Ox. Vol. 2. p. 591. No wonder then that Milton

Of British Themis, with no mean applause
 Pronounc'd and in his volumes taught our laws,
 Which others at their bar so often wrench;
 To day deep thoughts resolve with me to drench 5
 In mirth, that after no repenting draws;
 Let Euclid rest and Archimedes pause,
 And what the Swede intends, and what the French.
 To measure life learn thou betimes, and know
 Toward solid good what leads the nearest way; 10
 For other things mild Heav'n a time ordains,
 And disapproves that care, though wise in show,
 That with superfluous burden loads the day,
 And when God sends a chearful hour, refrains.

XXII. * To the same.

Cyriac, this three years day these eyes, though clear,
 To

Milton was so intimate with him, and has address'd two sonnets to him, this first of which was printed in the edition of 1673.

8. *And what the Swede intends,*] We have printed it as it is in the Manuscript. In the first edition it was *And what the Swede intend*, which in others is alter'd to *And what the Swedes intend*. Charles Gustavus, king of Sweden, was at this time waging war with Poland, and the French with the Spaniards in the Netherlands: and what Milton says is some-

what in the spirit and manner of Horace. Od. II. XI. 1.

Quid bellicosus Cantaber, et Scythes,
 Hirpine Quinti, cogitet, Hadria
 Divisus objecto, remittas
 Quærere: &c.

* The two sonnets to Cyriac Skinner we have printed in the same order as they are number'd in the Manuscript. This latter was never printed in Milton's life-time, but was first

To outward view, of blemish or of spot,
 Bereft of light their seeing have forgot,
 Nor to their idle orbs doth sight appear
 Of sun, or moon, or star throughout the year, 5
 Or man, or woman. Yet I argue not
 Against Heav'n's hand or will, nor bate a jot
 Of heart or hope; but still bear up and steer
 Right onward. What supports me, dost thou ask?
 The conscience, Friend, to' have lost them overply'd
 In liberty's defense, my noble task, 11
 Of which all Europe talks from side to side. [mask
 This thought might lead me through the world's vain
 Content though blind, had I no better guide.

On

first publish'd several years after his death at the same time and in the same manner with the foregoing ones to General Fairfax, Cromwell, and Sir Henry Vane: and tho' the person, to whom it is address'd, was not so obnoxious as any of those before mention'd, yet it might not have been safe for Milton to have publish'd such a commendation of his Defense of the people, which the government had order'd to be burnt by the hands of the common hangman. In the printed editions this sonnet likewise is very incorrect, but we shall restore it by the assistance of the Manuscript.

3. *Bereft of light their seeing have forgot,*] In the printed copies it is absurdly,
 Bereft of *sight* their seeing have forgot.

4. *Nor to their idle orbs doth sight appear
 Of sun, or moon, &c.*] In the printed editions it is,

Nor to their idle orbs doth *day* appear,
 Or sun, or moon, &c.

7. *Against Heav'n's hand &c.*] It was at first in the Manuscript *God's hand*: and *one jot* in the printed copies is *a jot* in the Manuscript.

8. — *but still bear up and steer
 Right onward.*] In the Manuscript it was at first,

— *but still attend to steer
 Uphillward.*

12. Of

XXIII.

* On his deceased WIFE.

Methought I saw my late espoused faint
 Brought to me like Alcestis from the grave,
 Whom Jove's great son to her glad husband gave,
 Rescued from death by force, though pale and faint.
 Mine, as whom wash'd from spot of child-bed taint 5
 Purification in the old Law did save,
 And such, as yet once more I trust to have
 Full sight of her in Heav'n without restraint,
 Came vested all in white, pure as her mind:
 Her face was veil'd, yet to my fancied sight
 Love, sweetness, goodness, in her person shin'd
 So

12. *Of which all Europe talks from side to side.*
 &c] In the printed copies these lines are thus,

Whereof all Europe rings from side to side.
 This thought might lead me through *this*
 world's vain mask
 Content though blind, had I no *other* guide.

The Manuscript has the advantage over the printed editions, unless *rings* may be thought better than *talks from side to side*. There is something very pleasing, as well as very noble, in this conscious virtue and magnanimity of a great poet: and for the same reason no part of Mr. Pope's works affords greater pleasure than what he says of himself and his writings, especially in his imitation of the first Satire of

Horace, and in his Satires intitled from the year 1738.

* This was his second wife, Catharine the daughter of Captain Woodcock of Hackney, who lived with him not above a year after their marriage, and died in childbed of a daughter.

2. — *like Alcestis from the grave, &c]* Alcestis was the wife of Admetus king of Thesfaly, who being dangerously ill obtain'd by the means of Apollo, that he should recover, if any body else would die in his stead. His wife voluntarily offer'd herself; but Hercules intervening rescued her from death, and brought her back again to her husband. Our author borrows the allusion from a play of Euripides called *Alcestis*.

So clear, as in no face with more delight.

But O as to embrace me she inclin'd,

I wak'd, she fled, and day brought back my night.

P S A L M S.

PSALM I. Done into verse, 1653.

Bless'd is the man who hath not walk'd astray

In counfel of the wicked, and i'th' way

Of sinners hath not stood, and in the seat

Of scorners hath not sat. But in the great

Jehovah's law is ever his delight,

5

And in his law he studies day and night.

He shall be as a tree which planted grows

By watry streams, and in his season knows

To yield his fruit, and his leaf shall not fall,

And what he takes in hand shall prosper all.

10

Not so the wicked, but as chaff which fann'd

The wind drives, so the wicked shall not stand

In judgment, or abide their trial then,

Nor sinners in th' assembly of just men.

For

For the Lord knows th' upright way of the just, ¹⁵
 And the way of bad men to ruin must.

PSAL. II. done Aug. 8. 1653. Terzette.

WHY do the Gentiles tumult, and the nations
 Muse a vain thing, the kings of th' earth upstand
 With pow'r, and princes in their congregations
 Lay deep their plots together through each land
 Against the Lord and his Messiah dear? ⁵
 Let us break off, say they, by strength of hand
 Their bonds, and cast from us, no more to wear,
 Their twisted cords: He who in Heav'n doth dwell
 Shall laugh, the Lord shall scoff them, then severe
 Speak to them in his wrath, and in his fell ¹⁰
 And fierce ire trouble them; but I, saith he,
 Anointed have my King (though ye rebel)
 On Sion my holy' hill. A firm decree
 I will declare; the Lord to me hath said
 Thou art my Son, I have begotten thee ¹⁵
 This day; ask of me, and the grant is made;
 As thy possession I on thee bestow

Z z z

Th' Hea-

Th'Heathen, and as thy conquest to be sway'd
 Earth's utmost bounds: them shalt thou bring full low
 With iron scepter bruis'd, and them disperse ²⁰
 Like to a potter's vessel shiver'd so.
 And now be wise at length ye Kings averse,
 Be taught ye Judges of the earth; with fear
 Jehovah serve, and let your joy converse
 With trembling; kifs the Son lest he appear ²⁵
 In anger and ye perish in the way,
 If once his wrath take fire like fuel fere.
 Happy all those who have in him their stay.

PSAL. III. Aug. 9. 1653. When he fled from Absalom.

LORD how many are my foes!
 How many those
 That in arms against me rise!
 Many are they
 That of my life distrustfully thus say, ⁵
 No help for him in God there lies.
 But thou Lord art my shield, my glory,
 Thee through my story
 Th'exalter

Th'exalter of my head I count;
 Aloud I cry'd 10
 Unto Jehovah, he full soon reply'd
 And heard me from his holy mount.
 I lay and slept, I wak'd again,
 For my sustain
 Was the Lord. Of many millions 15
 The populous rout
 I fear not, though incamping round about
 They pitch against me their pavilions.
 Rise, Lord, save me my God, for thou
 Hast smote ere now 20
 On the cheek-bone all my foes,
 Of men abhorr'd
 Hast broke the teeth. This help was from the Lord;
 Thy blessing on thy people flows.

P S A L. IV. Aug. 10. 1653.

ANswer me when I call,
 God of my righteousness,
 In straits and in distress
 Thou didst me disenthral

Z z z z

And

And set at large; now spare, 5

Now pity me, and hear my earnest pray'r.

Great ones how long will ye

My glory have in scorn,

How long be thus forborn

Still to love vanity, 10

To love, to seek, to prize

Things false and vain, and nothing else but lies?

Yet know the Lord hath chose,

Chose to himself apart,

The good and meek of heart 15

(For whom to choose he knows)

Jehovah from on high

Will hear my voice what time to him I cry.

Be aw'd, and do not sin,

Speak to your hearts alone, 20

Upon your beds, each one,

And be at peace within.

Offer the offerings just

Of righteousness, and in Jehovah trust.

Many there be that say 25

Who

Who yet will shew us good?

Talking like this world's brood;

But, Lord, thus let me pray,

On us lift up the light

Lift up the favor of thy count'nance bright. 30

Into my heart more joy

And gladness thou hast put,

Than when a year of glut

Their stores doth over-cloy,

And from their plenteous grounds 35

With vast increase their corn and wine abounds.

In peace at once will I

Both lay me down and sleep,

For thou alone dost keep

Me safe where'er I lie; 40

As in a rocky cell

Thou Lord alone in safety mak'st me dwell.

P S A L. V. Aug. 12. 1653.

JEhovah to my words give ear,

My meditation weigh,

The voice of my complaining hear

My

My King and God; for unto thee I pray.

Jehovah thou my early voice 5

Shalt in the morning hear,

I'th' morning I to thee with choice

Will rank my pray'rs, and watch till thou appear.

For thou art not a God that takes

In wickedness delight, 10

Evil with thee no biding makes,

Fools or mad men stand not within thy fight.

All workers of iniquity

Thou hat'st; and them unblest

Thou wilt destroy that speak a ly; 15

The bloody' and guileful man God doth detest.

But I will in thy mercies dear

Thy numerous mercies go

Into thy house; I in thy fear

Will tow'rs thy holy temple worship low. 20

Lord lead me in thy righteousness,

Lead me because of those

That do observe if I transgress,

Set thy ways right before, where my step goes.

For

For in his faltring mouth unstable 25
No word is firm or sooth;
Their inside, troubles miserable;
An open grave their throat, their tongue they smooth.
God, find them guilty, let them fall
By their own counfels quell'd; 30
Push them in their rebellions all
Still on; for against thee they have rebell'd.
Then all who trust in thee shall bring
Their joy, while thou from blame
Defend'st them, they shall ever sing 35
And shall triumph in thee, who love thy name.
For thou Jehovah wilt be found
To blefs the just man still,
As with a shield thou wilt furround
Him with thy lasting favor and good will. 40

P S A L. VI. Aug. 13. 1653.

LORD in thine anger do not reprehend me,
Nor in thy hot displeasure me correct;
Pity me, Lord, for I am much deject,
Am very weak and faint; heal and amend me:

For

For all my bones, that ev'n with anguish ake, 5
Are troubled, yea my soul is troubled fore,
And thou, O Lord, how long? turn Lord, restore
My soul, O save me for thy goodness sake:
For in death no remembrance is of thee;
Who in the grave can celebrate thy praise? 10
Wearied I am with fighting out my days,
Nightly my couch I make a kind of sea;
My bed I water with my tears; mine eye
Through grief consumes, is waxen old and dark
I'th' midst of all mine enemies that mark. 15
Depart all ye that work iniquity,
Depart from me, for the voice of my weeping
The Lord hath heard, the Lord hath heard my pray'r,
My supplication with acceptance fair
The Lord will own, and have me in his keeping. 20
Mine enemies shall all be blank and dash'd
With much confusion; then grown red with shame,
They shall return in haste the way they came,
And in a moment shall be quite abash'd.

P S A L. VII. Aug. 14. 1653.

Upon the words of Chush the Benjamite against him.

L O R D my God to thee I fly,
Save me and secure me under
Thy protection while I cry,
Lest as a lion (and no wonder)
He haste to tear my soul afunder,
Tearing and no rescue nigh.

Lord my God if I have thought
Or done this, if wickedness
Be in my hands, if I have wrought
Ill to him that meant me peace,
Or to him have render'd less,
And not free'd my foe for nought;

Let th' enemy pursue my soul
And overtake it, let him tread
My life down to the earth, and roll
In the dust my glory dead,

In the dust and there out-spread
Lodge it with dishonor foul.

Rise Jehovah in thine ire,
Rouse thyself amidst the rage 20
Of my foes that urge like fire;
And wake for me, their fury' asswage;
Judgment here thou didst engage
And command which I desire.

So th' assemblies of each nation 25
Will furround thee, seeking right,
Thence to thy glorious habitation
Return on high and in their sight.
Jehovah judgeth most upright
All people from the world's foundation. 30

Judge me Lord, be judge in this
According to my righteousness,
And the innocence which is
Upon me: cause at length to cease

Of evil men the wickedness 35
And their pow'r that do amiss.

But the just establish fast,
Since thou art the just God that tries
Hearts and reins. On God is cast
My defense, and in him lies, 40
In him who both just and wise
Saves th' upright of heart at last.

God is a just judge and severe,
And God is every day offended;
If the unjust will not forbear, 45
His sword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made he
For them that persecute.) Behold 50
He travels big with vanity,
Trouble he hath conceiv'd of old

As in a womb, and from that mold
Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep, 55
And fell into the pit he made;
His mischief that due course doth keep,
Turns on his head, and his ill trade
Of violence will undelay'd
Fall on his crown with ruin steep. 60

Then will I Jehovah's praise
According to his justice raise,
And sing the Name and Deity
Of Jehovah the most high.

P S A L. VIII. Aug. 14. 1653.

O Jehovah our Lord, how wondrous great
And glorious is thy name through all the earth!
So as above the Heav'ns thy praise to set
Out of the tender mouths of latest birth.

Out

Out of the mouths of babes and sucklings thou 5

 Hast founded strength because of all thy foes,
To stint th'enemy, and slack th'avenger's brow,
 That bends his rage thy providence to' oppose.

When I behold thy Heav'ns, thy fingers art,
 The moon and stars which thou so bright hast set 10
In the pure firmament, then saith my heart,

 O what is man that thou remembrest yet,

And think'st upon him; or of man begot,

 That him thou visit'st, and of him art found?

Scarce to be less than Gods, thou mad'st his lot, 15

 With honor and with state thou hast him crown'd.

O'er the works of thy hand thou mad'st him Lord,

 Thou hast put all under his lordly feet,

All flocks, and herds, by thy commanding word,

 All beasts that in the field or forest meet 20

Fowl

Fowl of the Heav'ns, and fish that through the wet
 Sea paths in shoals do slide, and know no dearth.
 O Jehovah our Lord, how wondrous great
 And glorious is thy name through all the earth!

April. 1648. J. M.

Nine of the Psalms done into meter, wherein all, but
 what is in a different character, are the very words
 of the text, translated from the original.

PSAL. LXXX.

1 **T**HOU Shepherd that dost Israel *keep*
 Give ear *in time of need,*
 Who ledest like a flock of sheep
Thy loved Joseph's seed,
 That sitst between the Cherubs *bright,* 5
Between their wings out-spread,
 Shine forth, *and from thy cloud give light,*
And on our foes thy dread.
 2 In Ephraim's view and Benjamin's,
 And in Manasse's sight, 10
 Awake * thy strength, come, and *be seen* * *Gnorer.*
To save us by thy might.

Turn

3 Turn us again, *thy grace divine*
To us O God vouchsafe;

Cause thou thy face on us to shine, 15
 And then we shall be safe.

4 Lord God of Hosts, how long wilt thou,
 How long wilt thou declare
 Thy * smoking wrath, *and angry brow* * *Gnasbanta.*
 Against thy people's prayer! 20

5 Thou feed'st them with the bread of tears,
 Their bread with tears they eat,
 And mak'st them * largely drink the tears * *Shalish.*

Wherewith their cheeks are wet.

6 A strife thou mak'st us *and a prey* 25
 To every neighbour foe,
 Among themselves they * laugh, they * play,
 And * flouts at us they throw. * *Jilgnagu.*

7 Return us, *and thy grace divine*
 O God of Hosts *vouchsafe,* 30
 Cause thou thy face on us to shine,
 And then we shall be safe.

- 8 A vine from Egypt thou hast brought,
Thy free love made it thine,
And drov'st out nations, *proud and haught,* 35
To plant this *lovely* vine.
9 Thou did'st prepare for it a place,
And root it deep and fast,
That it *began to grow* apace,
And fill'd the land at last. 40
10 With her *green* shade that cover'd all,
The hills were *over-spread,*
Her boughs as *high as* cedars tall
Advanc'd their lofty head.
11 Her branches *on the western side* 45
Down to the sea she sent,
And *upward* to that river wide
Her other branches *went.*
12 Why hast thou laid her hedges low,
And broken down her fence, 50
That all may pluck her, as they go,
With rudest violence?

13 The *tusked* boar out of the wood
Up turns it by the roots,
Wild beasts there brouze, and make their food 55

Her grapes and tender shoots.

14 Return now, God of Hosts, look down
From Heav'n, thy seat divine,
Behold *us*, but without a frown,
And visit this *thy* vine. 60

15 Visit this vine, which thy right hand
Hath set, and planted *long*,
And the young branch, that for thyself
Thou hast made firm and strong.

16 But now it is consum'd with fire, 65
And cut *with axes* down,
They perish at thy dreadful ire,
At thy rebuke and frown.

17 Upon the man of thy right hand
Let thy *good* hand be *laid*, 70
Upon the son of man, whom thou
Strong for thyself hast made.

18 So shall we not go back from thee

To ways of sin and shame,

Quicken us thou, then *gladly* we

Shall call upon thy Name. 75

19 Return us, *and thy grace divine*

Lord God of Hosts *vouchsafe,*

Cause thou thy face on us to shine,

And then we shall be safe. 80

PSAL. LXXXI.

1 **T**O God our strength sing loud, *and clear,*

Sing loud to God *our King,*

To Jacob's God, *that all may hear,*

Loud acclamations ring.

2 Prepare a hymn, prepare a song, 5

The timbrel hither bring,

The *cheerful* psaltry bring along,

And harp *with pleasant string.*

3 Blow, *as is wont,* in the new moon

With trumpets *lofty sound,* 10

Th' appointed time, the day whereon.

Our solemn feast *comes round.*

This

- 4 This was a statute *giv'n of old*
For Israel *to observe,*
A law of Jacob's God, *to hold,* 15
From whence they might not swerve.
- 5 This he a testimony ordain'd
In Joseph, *not to change,*
When as he pass'd through Egypt land;
The tongue I heard was strange. 20
- 6 From burden, *and from slavish toil*
I set his shoulder free:
His hands from pots, *and miry soil,*
Deliver'd were *by me.*
- 7 When trouble did thee sore assail, 25
On me then didst thou call,
And I to free thee *did not fail,*
And led thee out of thrall.
- I answer'd thee in * thunder deep * *Be Sether ragnam.*
With clouds incompass'd round; 30
I try'd thee at the water steep
Of Meriba *renown'd.*

- 8 Hear, O my People, *hearken well*,
I testify to thee,
Thou ancient stock of Israel, 35
If thou wilt list to me,
9 Throughout the land of thy abode
No alien God shall be,
Nor shalt thou to a foreign God
In honor bend thy knee. 40
10 I am the Lord thy God which brought
Thee out of Egypt land;
Ask large enough, and I, *befought*,
Will grant thy full demand.
11 And yet my people would not *hear*, 45
Nor hearken to my voice;
And Israel, *whom I lov'd so dear*,
Mislik'd me for his choice.
12 Then did I leave them to their will,
And to their wand'ring mind; 50
Their own conceits they follow'd still,
Their own devices blind.

13 O that my people would *be wise,*
To serve me all their days,
 And O that Israel would *advise* 55
To walk my righteous ways.

14 Then would I soon bring down their foes,
That now so proudly rise,
 And turn my hand against *all those*
That are their enemies. 60

15 Who hate the Lord should *then be fain*
To bow to him and bend,
 But *they, his people, should remain,*
Their time should have no end.

16 And he would feed them *from the shock* 65
With flow'r of finest wheat,
 And satisfy them from the rock
With honey for their meat.

P S A L. LXXXII.

1 **G**OD in the * great * assembly stands * *Bagnadath-el.*
Of kings and lordly states,
 † Among the Gods, † on both his hands † *Bekerev.*
 He judges and debates.

How

- 2 How long will ye * pervert the right * *Tishphetu gnavel.*
 With * judgment false and wrong, 5
 Favoring the wicked *by your might,*
Who thence grow bold and strong?
- 3 * Regard the * weak and fatherless, * *Shiphtu-dal.*
 * Dispatch the * poor man's cause, 10
 And † raise the man in deep distress † *Hatzdiku.*
 By † just and equal laws.
- 4 Defend the poor and desolate,
 And rescue from the hands
 Of wicked men the low estate 15
 Of him *that help demands.*
- 5 They know not, nor will understand,
 In darkness they walk on,
 The earth's foundations all are * mov'd,
 And * out of order gone. * *Jimmotu.*
- 6 I said that ye were Gods, yea all 21
 The sons of God most high;
 7 But ye shall die like men, and fall
 As other princes *die.*

Rise

8 Rise God, * judge thou the earth *in might*, 25
 This *wicked* earth * redrefs, * *Shiphra*.
 For thou art he who shalt by right
 The nations all possess.

P S A L. LXXXIII.

1 **B**E not thou silent *now at length*,
 O God hold not thy peace,
 Sit thou not still O God of *strength*,
We cry, and do not cease.
 2 For lo thy *furious* foes *now* * swell, 5
 And * storm outrageously, * *Jehemajun*.
 And they that hate thee *proud and fell*
 Exalt their heads full high.
 3 Against thy people they † contrive † *Jagnarimu*.
 † Their plots and counsels deep, † *Sod*. 10
 * Them to insnare they chiefly strive, * *Jirthjagnatsu gnal*.
 * Whom thou dost hide and keep. * *Tsephuneca*.
 4 Come let us cut them off, say they,
 Till they no nation be,
 That Israel's name for ever may 15
 Be lost in memory.

For

5 For they consult* with all their might, * *Lev jachdan.*

And all as one in mind

Themselves against thee they unite,

And in firm union bind.

20

6 The tents of Edom, and the brood

Of scornful Ishmael,

Moab, with them of Hagar's blood,

That in the desert dwell,

7 Gebal and Ammon *there conspire,*

25

And hateful Amalec,

The Philistims, and they of Tyre,

Whose bounds the Sea doth check.

8 With them great Ashur also bands

And doth confirm the knot:

30

All these have lent their armed hands

To aid the sons of Lot.

9 Do to them as to Midian bold,

That wasted all the coast,

To Sifera, and as is told

35

Thou didst to Jabin's host,

When

When at the brook of Kishon old

They were repuls'd and slain,

10 At Endor quite cut off, and roll'd

As dung upon the plain.

40

11 As Zeb and Oreb evil sped,

So let their princes speed,

As Zeba, and Zalmunna bled,

So let their princes bleed.

12 For they amidst their pride have said,

45

By right now shall we seize

God's houses, and will now invade

* Their stately palaces.

* Neoth Elohim bears both.

13 My God, oh make them as a wheel,

No quiet let them find,

50

Giddy and restless let them reel

Like stubble from the wind.

14 As when an aged wood takes fire

Which on a sudden strays,

The greedy flame runs higher and higher

55

Till all the mountains blaze,

15 So with thy whirlwind them pursue,
 And with thy tempest chase;
 16 * And till they * yield thee honor due; 59
 Lord fill with shame their face. **They seek thy Name.* Heb.
 17 Asham'd, and troubled let them be,
 Troubled, and sham'd for ever,
 Ever confounded, and so die
 With shame, *and scape it never.*
 18 Then shall they know that thou whose name 65
 Jehovah is alone,
 Art the most high, *and thou the same*
 O'er all the earth *art one.*

P S A L. LXXXIV.

1 **H**OW lovely are thy dwellings fair!
 O Lord of Hosts, how dear
 The *pleasant* tabernacles are,
 Where thou dost dwell so 'near!
 2 My soul doth long and almost die 5
 Thy courts O Lord to see,
 My heart and flesh aloud do cry,
 O living God, for thee.

There

- 3 There ev'n the sparrow *freed from wrong*
Hath found a house of *rest*, 10
The swallow there, to lay her young
Hath built her *brooding* nest,
Ev'n by thy altars, Lord of Hosts,
They find their safe abode,
And home they fly from round the coasts 15
Toward thee, my King, my God.
- 4 Happy, who in thy house reside,
Where thee they ever praise,
5 Happy, whose strength in thee doth bide,
And in their hearts thy ways. 20
- 6 They pass through Baca's *thirsty* vale,
That dry and barren ground,
As through a fruitful watry dale
Where springs and show'rs abound.
- 7 They journey on from strength to strength 25
With joy and gladsome chear,
Till all before our God at length
In Sion do appear.

- 8 Lord God of Hosts hear *now* my prayer,
O Jacob's God give ear, 30
- 9 Thou God our shield look on the face
Of thy anointed *dear*.
- 10 For one day in thy courts *to be*
Is better, *and more blest*,
Than in the joys of *vanity* 35
A thousand days *at best*.
- I in the temple of my God
Had rather keep a door,
Than dwell in tents, *and rich abode*,
With sin *for evermore*. 40
- 11 For God the Lord both sun and shield
Gives grace and glory *bright*,
No good from them shall be withheld
Whose ways are just and right.
- 12 Lord God of Hosts *that reign'st on high*, 45
That man is *truly blest*,
Who *only* on thee doth rely,
And in thee only rest.

P S A L. LXXXV.

- 1 **T**H Y land to favor graciously
 Thou hast not Lord been slack,
 Thou hast from *hard* captivity
 Returned Jacob back.
- 2 Th' iniquity thou didst forgive 5
That wrought thy people woe,
 And all their sin, *that did thee grieve,*
 Hast hid *where none shall know.*
- 3 Thine anger all thou hadst remov'd,
 And *calmly* didst return 10
 From thy † fierce wrath which we had prov'd
 Far worse than fire to burn.
- 4 God of our saving health and peace,
 Turn us, and us restore,
 Thine indignation cause to cease 15
 Toward us, *and chide no more.*
- 5 Wilt thou be angry without end,
 For ever angry thus,

Wilt

† Heb. *The burning heat of thy wrath.*

Wilt thou thy frowning ire extend

From age to age on us?

20

6 Wilt thou not * turn, and *hear our voice,*

And us again * revive, * Heb. *turn to quicken us.*

That so thy people may rejoice

By thee preserv'd alive.

7 Cause us to see thy goodness, Lord,

25

To us thy mercy shew,

Thy saving health to us afford,

And life in us renew.

8 *And now* what God the Lord will speak,

I will *go strait* and hear,

30

For to his people he speaks peace,

And to his saints *full dear,*

To his dear saints he will speak peace,

But let them never more

Return to folly, *but surcease*

35

To trespass as before.

9 Surely to such as do him fear

Salvation is at hand,

And

And glory shall ere long appear
To dwell within our land.

40

10 Mercy and Truth *that long were miss'd*
Now joyfully are met,
Sweet Peace and Righteousness have kiss'd,
And hand in hand are set.

11 Truth from the earth, *like to a flow'r,*

45

Shall bud and blossom then,
And Justice from her heav'nly bow'r
Look down on mortal men.

12 The Lord will also then bestow

Whatever thing is good,

50

Our land shall forth in plenty throw
Her fruits *to be our food.*

13 Before him Righteousness shall go

His royal harbinger,

Then * will he come, and not be slow,

55

His footsteps cannot err.

* Heb. *He will set his steps to the way.*

P S A L. LXXXVI.

- 1 **T**H Y *gracious* ear, O Lord, incline,
 O hear me *I thee pray*,
 For I am poor, and almost pine
 With need, *and sad decay*.
 2 Preserve my soul, for † I have trod 15
 Thy ways, and love the just,
 Save thou thy servant, O my God,
 Who *still* in thee doth trust.
 3 Pity me, Lord, for daily thee
 I call; 4. O make rejoice 10
 Thy servant's soul; for Lord to thee
 I lift my soul *and voice*.
 5 For thou art good, thou Lord art prone
 To pardon, thou to all
 Art full of mercy, thou *alone* 15
 To them that on thee call.
 6 Unto my supplication, Lord,
 Give ear, and to the cry

† Heb. *I am good, loving, a doer of good and holy things.*

Of

Of my *incessant* pray'rs afford
Thy hearing graciously.

20

7 I in the day of my distress
Will call on thee *for aid*;

For thou wilt *grant* me *free access*,
And answer what I pray'd.

8 Like thee among the Gods is none,
O Lord, nor any works

25

Of all that other Gods have done
Like to thy *glorious* works.

9 The nations all whom thou hast made
Shall come, *and all shall frame*

30

To bow them low before thee, Lord,
And glorify thy name.

10 For great thou art, and wonders great
By thy strong hand are done,

Thou *in thy everlasting seat*
Remainest God alone.

35

11 Teach me, O Lord, thy way *most right*,
I in thy truth will bide,

To fear thy name my heart unite,

So shall it never slide.

40

12 Thee will I praise, O Lord my God,

Thee honor and adore

With my whole heart, and blaze abroad

Thy name for evermore.

13 For great thy mercy is tow'rd me,

45

And thou hast free'd my soul,

Ev'n from the lowest Hell fet free,

From deepest darkness foul.

14 O God the proud against me rise,

And violent men are met

50

To seek my life, and in their eyes

No fear of thee have set.

15 But thou, Lord, art the God most mild,

Readiest thy grace to shew,

Slow to be angry, and *art stil'd*

55

Most merciful, most true.

16 O turn to me *thy face at length,*

And me have mercy on,

Unto

Unto thy servant give thy strength,

And save thy handmaid's son.

60

17 Some sign of good to me afford,

And let my foes *then* see,

And be ashamed, because thou Lord

Dost help and comfort me.

P S A L. LXXXVII.

1 **A**MONG the holy mountains *high*
Is his foundation fast,

There seated is his sanctuary,

His temple there is plac'd.

2 Sion's fair gates the Lord loves more

5

Than all the dwellings fair

Of Jacob's land, though there be store,

And all within his care.

3 City of God, most glorious things

Of thee *abroad* are spoke;

10

4 I mention Egypt, where proud kings

Did our forefathers yoke.

I mention Babel to my friends,

Philistia full of scorn,

And Tyre with Ethiops *utmost ends*, 15

Lo this man there was born:

5 But *twice that praise shall in our ear*

Be said of Sion *last*,

This and this man was born in her,

High God shall fix her fast. 20

6 The Lord shall write it in a scroll

That ne'er shall be out-worn,

When he the nations doth inroll,

That this man there was born.

7 Both they who sing, and they who dance, 25

With sacred songs are there,

In thee *fresh brooks, and soft streams glance,*

And all my fountains clear.

P S A L. LXXXVIII.

1 **L**ORD God that dost me save and keep,

All day to thee I cry;

And all night long before thee *weep,*

Before thee *prostrate lie.*

2 Into thy presence let my pray'r 5

With sighs devout ascend,

And

And to my cries, that *ceaseless* are,

Thine ear with favor bend.

3 For cloy'd with woes and trouble store

Surcharg'd my soul doth lie,

10

My life *at death's uncheerful door*

Unto the grave draws nigh.

4 Reckon'd I am with them that pass

Down to the *dismal* pit,

I am a * man, but weak alas,

15

And for that name unfit.

* Heb. *A man without manly strength.*

5 From life discharg'd and parted quite

Among the dead to *sleep*,

And like the slain *in bloody fight*

That in the grave lie *deep*.

20

Whom thou rememberest no more,

Dost never more regard,

Them from thy hand deliver'd o'er

Death's hideous house hath barr'd.

6 Thou in the lowest pit *profound*

25

Hast set me *all forlorn*,

Where

Where thickest darkness *hovers round,*

In horrid deeps *to mourn.*

7 Thy wrath, *from which no shelter saves,*

Full fore doth press on me;

30

* Thou break'st upon me all thy waves,

* And all thy waves break me. * *The Hebr. bears both.*

8 Thou dost my friends from me estrange,

And mak'st me odious,

Me to them odious, *for they change,*

35

And I here pent up thus.

9 Through sorrow, and affliction great,

Mine eye grows dim and dead,

Lord, all the day I thee intreat,

My hands to thee I spread.

40

10 Wilt thou do wonders on the dead,

Shall the deceas'd arise

And praise thee *from their loathsome bed*

With pale and hollow eyes?

11 Shall they thy loving kindness tell

45

On whom the grave *bath hold,*

Or

Or they who in perdition *dwell*,

Thy faithfulness *unfold*?

12 In darkness can thy mighty *hand*

Or wondrous acts be known, 50

Thy justice in the *gloomy* land

Of *dark* oblivion?

13 But I to thee, O Lord, do cry,

Ere yet my life be spent,

And *up to thee* my pray'r doth *hie*,

55

Each morn, and thee prevent.

14 Why wilt thou, Lord, my soul forsake,

And hide thy face from me,

15 That am already bruis'd, and † shake

With terror sent from thee? † Heb. *Pro Concussione*.

Bruis'd, and afflicted, and *so low* 61

As ready to expire,

While I thy terrors undergo

Astonish'd with thine ire.

16 Thy fierce wrath over me doth flow, 65

Thy threatnings cut me through:

All

17 All day they round about me go,
Like waves they me pursue.

18 Lover and friend thou hast remov'd,
And sever'd from me far: 70

They *fly me now* whom I have lov'd,
And as in darknes are.

A Paraphrase on P S A L. CXIV.

This and the following Psalm were done by the
Author at fifteen years old.

WHEN the blest seed of Terah's faithful son

After long toil their liberty had won,
And past from Pharian fields to Canaan land,
Led by the strength of the Almighty's hand,
Jehovah's wonders were in Israel shown, 5
His praise and glory was in Israel known.

That saw the troubled sea, and shivering fled,
And fought to hide his froth-becurled head
Low in the earth; Jordan's clear streams recoil,
As a faint host that hath receiv'd the foil. 10

The high, huge-bellied mountains skip like rams
Amongst their ewes, the little hills like lambs.

Why

Why fled the ocean? And why skipt the mountains?
 Why turned Jordan tow'rd his crystal fountains?
 Shake Earth, and at the presence be aghast ¹⁵
 Of him that ever was, and ay shall last,
 That glassy floods from rugged rocks can crush,
 And make soft rills from fiery flint-stones gush.

P S A L. CXXXVI.

LET us with a gladsome mind
 Praise the Lord, for he is kind,
 For his mercies ay indure,
 Ever faithful, ever sure.
 Let us blaze his name abroad, ⁵
 For of Gods he is the God;
 For his &c.
 O let us his praises tell,
 Who doth the wrathful tyrants quell. ¹⁰
 For his &c.
 Who with his miracles doth make
 Amazed Heav'n and Earth to shake.
 For his &c. ¹⁵

Who by his wisdom did create
The painted Heav'ns so full of state.

For his &c.

20

Who did the solid earth ordain
To rise above the watry plain.

For his &c.

Who by his all-commanding might
Did fill the new-made world with light.

25

For his &c.

And caus'd the golden-tressed sun,
All the day long his course to run.

30

For his &c.

The horned moon to shine by night,
Amongst her spangled sisters bright.

For his &c.

35

He with his thunder-clasping hand
Smote the first-born of Egypt land.

For his &c.

40

And in despite of Pharaoh fell,
He brought from thence his Israel.

For his &c.

The

The ruddy waves he cleft in twain 45
Of the Erythræan main.

For his ☩c.

The floods stood still like walls of glass,
While the Hebrew bands did pass. 50

For his ☩c.

But full soon they did devour
The tawny king with all his power.

For his ☩c. 55

His chosen people he did bless
In the wasteful wilderness.

For his ☩c.

In bloody battel he brought down
Kings of prowess and renown.

For his ☩c.

He foil'd bold Seon and his host, 65
That rul'd the Amorrean coast.

For his ☩c.

And large-limb'd Og he did subdue,
With all his over-hardy crew. 70

For his ☩c.

And to his servant Israel
He gave their land therein to dwell.

For his ☩c.

75

He hath with a piteous eye
Beheld us in our misery.

For his ☩c.

80

And freed us from the slavery
Of the invading enemy.

For his ☩c.

All living creatures he doth feed,
And with full hand supplies their need.

For his ☩c.

Let us therefore warble forth
His mighty majesty and worth.

For his ☩c.

That his mansion hath on high
Above the reach of mortal eye.

For his mercies ay indure,

95

Ever faithful, ever sure.

From

From MILTON's Manuscript.

The Persons.

Michael
Heavenly Love
Chorus of Angels
Lucifer
Adam } with the Serpent
Eve }
Conscience
Death
Labor
Sickness }
Discontent } Mutes
Ignorance }
with others }
Faith
Hope
Charity.

The Persons.

Moses
Divine Justice, Mercy, Wisdom, Heavenly
Love
Hesperus the Evening Star
Chorus of Angels
Lucifer
Adam
Eve
Conscience
Labor
Sickness }
Discontent } Mutes
Ignorance }
Fear }
Death }
Faith
Hope
Charity.

Other Tragedies.

ADAM in BANISHMENT.

The FLOOD.

ABRAM in EGYPT.

PARADISE LOST.

The Persons.

Moses *προλογίζει*, recounting how he as-
sum'd his true body; that it corrupts not, be-
cause of his [abode] with God in the mount;
declares the like of Enoch and Eliah; besides
the purity of the place, that certain pure winds,
dews, and clouds preserve it from corruption;
whence exhorts to the sight of God; tells they
cannot see Adam in the state of innocence by
reason of their sin.

Justice } debating what should become of
Mercy } Man, if he fall.
Wisdom }
Chorus of Angels sing a hymn of the creation.

Act II.

Heavenly Love.
Evening Star.
Chorus sing the marriage song, and describe
Paradise.

Act III.

Lucifer contriving Adam's ruin.
Chorus fears for Adam, and relates Luci-
fer's rebellion and fall.

Act IV.

Adam } fallen.
Eve }
Conscience cites them to God's examination.
Chorus.

Chorus bewails, and tells the good Adam hath lost.

Act V.

Adam and Eve driven out of Paradise :

Presented by an Angel with

Labor, Grief, Hatred, Envy, War,

Famine, Pestilence, Sickneſs,

Discontent, Ignorance, Fear,

Death enter'd into the world,

Mutes,

to whom he gives their names : likewise Winter, Heat, Tempeſt, &c.

Faith

Hope

Charity

} comfort him, and inſtruct him.

Chorus briefly concludes.

The Deluge.

Sodom.

Dinah. Vide Euseb. Præparat. Evang. L. 9. C. 22.

The Persons.

Dinah.

Hamor.

Debora, Rebecca's nurse.

Sichem.

Jacob.

Counſelors 2.

Simeon.

Nuncius.

Levi.

Chorus.

Thamar Cuophorufa; where Juda is found to have been the author of that crime, which he condemn'd in Thamar. Thamar excus'd in what ſhe attempted.

The Golden Calf, or the Maſſacre in Horeb.

The Quails, Num. 11.

The Murmurers, Num. 14.

Corah, Dathan, &c. Num. 16, 17.

Moabitides, Num. 25.

Achan, Joſue 7 and 8.

Joſuah in Gibeon, Joſ. 10.

Gideon Idoloclaſtes, Jud. 6, 7.

Gideon purſuing, Jud. 8.

Abimelech the Uſurper, Jud. 9.

Samſon purſophorus, or Hybriſtes, or Samſon marrying or in Ramath Lechi, Jud. 15.

Dagonalia, Jud. 16.

Comazontes, or the Benjaminites, or the Rioters, Jud. 19, 20, 21.

Theriftria, a paſtoral out of Ruth.

Eliadæ, Hophni and Phinehas, Sam. 1, 2,

3, 4, beginning with the firſt overthrow of Iſrael by the Philiftins, interlac'd with Samuel's viſion concerning Eli's family.

Jonathan reſcued, Sam. 1. 14.

Doeg ſlandering, Sam. 1. 22.

The Sheepſhearers in Carmel, a paſtoral, 1 Sam. 25.

Saul in Gilboa, 1 Sam. 28. 31.

David revolted, 1 Sam. from the 27 c. to the 31.

David adulterous, 2 Sam. c. 11, 12.

Tamar, 2 Sam. 13.

Achitophel, 2 Sam. 15, 16, 17, 18.

Adoniah, 1 Reg. 2.

Solomon Gynæocratumenus, or Idolomargus, aut Thyſiazufæ. Reg. 1. 11.

Rehoboam, 1 Reg. 12. where is diſputed of a politic religion.

Abias Therſæus. 1 Reg. 14. The queen after much diſpute, as the laſt refuge ſent to the prophet Ahias of Shilo; receives the meſſage. The Epitafiſ in that ſhe hearing the child ſhall die as ſhe comes home, reſuſes to return, thinking thereby to elude the oracle. The former part is ſpent in bringing the ſick prince forth as it were deſirous to ſhift his chamber and couch as dying men uſe, his father telling him what ſacrifice he had ſent for his health to Bethel and Dan; his fearleſſneſs of death, and putting his father in mind to ſet [ſend] to Ahiah. The Chorus of the elders of Iſrael, bemoaning his virtues bereft them, and at another time wondring why Jeroboam being bad himſelf ſhould ſo grieve for his ſon that was good, &c.

Imbres, or the Showers, 1 Reg. 18. 19.

Naboth *συχοφάνης*, 1 Reg. 21.

Ahab, 1 Reg. 22. beginning at the ſynod of falſe prophets; ending with relation of Ahab's death; his body brought; Zedechiah ſlain by Ahab's friends for his ſeducing. (See Lavater, 2 Chron. 18.)

Elias in the mount, 2 Reg. 1. *Ὀρεβάτης*, or better, Elias Polemiſtes.

Elifæus

Elifæus Hudrochoos, 2 Reg. 3. Hudrophantes, Aquator.

Elifæus Adorodocétas.

Elifæus Menutes, five in Dothaimis, 2 Reg. 6.

Samaria Liberata, 2 Reg. 7.

Achabæi Cunoboromeni, 2 Reg. 9. The scene Jesrael : beginning from the watchman's discovery of Jehu till he go out : in the mean while, message of things passing brought to Jesebel, &c. Lastly the 70 heads of Ahab's sons brought in, and message brought of Ahaziah's brethren slain on the way, c. 10.

Jehu Belicola, 2 Reg. 10.

Athaliah, 2 Reg. 11.

Amaziah Doryalotus, 2 Reg. 14. 2 Chron. 25.

Hezechias πολιορκούμενος, 2 Reg. 18, 19. Hefechia besieged. The wicked hypocrisy of Shebna, spoken of in the 11, or thereabout of Isaiah, and the commendation of Eliakim will afford ἀφορμας λόγου, together with a faction, that sought help from Egypt.

Josiah Αιζόμενος, 2 Reg. 23.

Zedechiah νεοτερίζων, 2 Reg. but the story is larger in Jeremiah.

Solymων Halosis ; which may begin from a message brought to the city, of the judgment upon Zedechiah and his children in Ribla, and so seconded with the burning and destruction of city and temple by Nebuzaradan ; lamented by Jeremiah.

Afa or Æthiopes, 2 Chron. 14, with the deposing his Mother, and burning her idol.

The three Children, Dan. 3.

British. Trag.

1. The cloister king Constans set up by Vortiger.

2. Vortiger poison'd by Roena.

3. Vortiger immured.

The three following were added afterwards in the margin.

Venutius husband to Cartimandua.

Vortiger marrying Roena. See Speed. reproved by Vordin archbishop of London. Speed.

The massacre of the Britons by Hengist in their cups at Salisbury plain. Malmesbury.

4. Sigher of the East-Saxons revolted from the faith, and reclaim'd by Jarumang.

5. Ethelbert of the East-Angles slain by Offa the Mercian. See Holinsh. L. 6. c. 5. Speed in the Life of Offa and Ethelbert.

6. Sebert slain by Penda after he had left his kingdom. See Holinshed, 116. p.

7. Wulfer slaying his two sons, for being Christians.

8. Osbert of Northumberland slain for ravishing the wife of Bernbocard, and the Danes brought in. See Stow. Holinsh. L. 6. c. 12. and especially Speed, L. 8. c. 2.

9. Edmund last king of the East-Angles martyr'd by Hinguar the Dane. See Speed, L. 8. c. 2.

10. Sigebert, tyrant of the West-Saxons slain by a Swineherd.

11. Edmund brother of Athelstan slain by a thief at his own table. Malmesb.

12. Edwin, son to Edward the younger, for lust depriv'd of his kingdom, or rather by faction of Monks, whom he hated ; together with the impostor Dunstan.

13. Edward son of Edgar murder'd by his step-mother. To which may be inserted the tragedy stirr'd up betwixt the Monks and Priests about marriage.

14. Etheldred, son of Edgar, a slothful king, the ruin of his land by the Danes.

15. Ceaulin, king of West-Saxons, for tyranny depos'd, and banish'd, and dying.

16. The slaughter of the Monks of Bangor by Edelfride stirr'd up, as is said, by Ethelbert, and he by Austin the Monk, because the Britons would not receive the rites of the Roman Church. See Bede, Geoffrey Monmouth, and Holinshed, p. 104. which must begin with the Convocation of British Clergy by Austin to determin superfluous points, which by them was refused.

17. Edwin by vision promis'd the kingdom of Northumberland on promise of his conversion,

sion, and therein establish'd by Rodoald king of East-Angles.

18. Oswin king of Deira slain by Oswie his friend king of Bernitia, through instigation of flatterers. See Holinshed, p. 115.

19. Sigibert of the East-Angles keeping company with a person excommunicated, slain by the same man in his house, according as the bishop Cedda had foretold.

20. Egfride king of the Northumbers slain in battel against the Picts, having before wasted Ireland, and made war for no reason on men that ever lov'd the English; forewarn'd also by Cuthbert not to fight with the Picts.

21. Kinewulf, king of West-saxons, slain by Kineard in the house of one of his concubines.

22. Gunthildis, the Danish lady, with her husband Palingus, and her son, slain by appointment of the traitor Edrick in king Ethelred's days. Holinshed, 7. L. c. 5. together with the massacre of the Danes at Oxford. Speed.

23. Brightrick of West-Saxons poison'd by his wife Ethelburge Offa's daughter, who dies miserably also in beggary after adultery in a nunnery. Speed in Bithrick.

24. Alfred in disguise of a minstrel discovers the Danes negligence, sets on with a mighty slaughter; about the same time the Devonshire men rout Hubba and slay him.

A Heroical poem may be founded somewhere in Alfred's reign, especially at his issuing out of Edelingsey on the Danes, whose actions are well like those of Ulysses.

25. Altheftan exposing his brother Edwin to the sea, and repenting.

26. Edgar slaying Ethelwold for false play in wooing, wherein may be set out his pride, lust, which he thought to close by favoring Monks and building Monasteries: also the disposition of woman in Elfrida toward her husband.

27. Swane besieging London, and Ethelred repuls'd by the Londoners.

28. Harold slain in battel by William the

Norman. The first scene may begin with the ghost of Alfred, the second son of Ethelred, slain in cruel manner by Godwin Harold's father, his mother and brother dissuading him.

29. Edmond Ironside defeating the Danes at Brentford, with his combat with Canute.

30. Edmund Ironside murder'd by Edrick the traitor, and reveng'd by Canute.

31. Gunilda, daughter to king Canute and Emma, Wife to Henry the third Emperor, accus'd of in chastity, is defended by her English page in combat against a giant-like adversary; who by him at two blows is slain, &c. Speed in the Life of Canute.

32. Hardiknute dying in his cups, an example to riot.

33. Edward Confessor's divorcing and imprisoning his noble wife Editha, Godwin's daughter; wherein is showed his over-affection to strangers the cause of Godwin's insurrection, wherein Godwin's forbearance of battel prais'd, and the English moderation on both sides magnified. His slackness to redress the corrupt Clergy, and superstitious pretence of chastity.

ABRAM from Morea, or ISAAC redeem'd.

The Oeconomy may be thus. The fifth or sixth day after Abraham's departure, Eleazer Abram's steward, first alone, and then with the Chorus, discourse of Abraham's strange voyage, their mistress sorrow and perplexity accompanied with frightful dreams; and tell the manner of his rising by night, taking his servants and his son with him. Next may come forth Sarah herself; after the Chorus, or Ismael, or Agar; next some shepherd or company of merchants passing through the mount in the time that Abram was in the midwork, relate to Sarah what they saw. Hence lamentation, fears, wonders; the matter in the mean while divulg'd. Aner or Eschol, or Mamre Abram's confederates come to the house of Abram to be more certain, or to bring news; in the mean while discoursing as the world would,

would, of such an action divers ways, bewailing the fate of so noble a man slain from his reputation, either through divine justice, or superstition, or coveting to do some notable act through zeal. At length a servant sent from Abram relates the truth; and last he himself comes with a great train of Melchizedec, whose shepherds being secret eye-witnesses of all passages had related to their master, and he conducted his friend Abraham home with joy.

BAPTISTES.

The Scene, the Court.

Beginning from the morning of Herod's birth-day.

Herod by some Counsellor persuaded * on his birth-day to release John Baptist, purposes it, causes him to be sent for to the court from prison. The Queen hears of it, takes occasion to pass where he is, on purpose, that under pretence of reconciling to him, or seeking to draw a kind retraction from him of his censure on the marriage; to which end she sends a courtier before to sound whether he might be persuaded to mitigate his sentence, which not finding, she herself craftily assays, and on his constancy founds an accusation to Herod of a contumacious affront on such a day before many peers, prepares the King to some passion, and at last by her daughter's dancing effects it. There may prologize the Spirit of Philip, Herod's brother. It may also be thought, that Herod had well bedew'd himself with wine, which made him grant the easier to his wives daughter. Some of his disciples also, as to congratulate his liberty, may be brought in, with whom after certain command of his death many compassioning words of his disciples, bewailing his youth cut off in his glorious course, he telling them his work is done, and wishing them to follow Christ his master.

* Or else the Queen may plot under pretence of begging for his liberty, to seek to draw him into a snare by his freedom of speech.

SODOM.

The title Cupid's funeral pile. Sodom burning.

The Scene before Lot's gate.

The Chorus consists of Lot's shepherds come to the city about some affairs await in the evening their master's return from his evening walk toward the city-gates. He brings with him two young men or youths of noble form. After likely discourses prepares for their entertainment. By then supper is ended, the gallantry of the town pass by in procession with music and song to the temple of Venus Urania or Peor, and understanding of two noble strangers arriv'd, they send two of their choicest youth with the priest to invite them to their city solemnities, it being an honor that their city had decreed to all fair personages, as being sacred to their Goddess. The Angels being askt by the priest whence they are, say they are of Salem; the priest inveighs against the strict reign of Melchizedec. Lot, that knows their drift, answers thwartly at last, of which notice given to the whole assembly, they hasten thither, tax him of presumption, singularity, breach of city-customs; in fine, after violence, the Chorus of shepherds prepare resistance in their master's defense, calling the rest of the servitude; but being forc'd to give back, the Angels open the door, rescue Lot, discover themselves, warn him to gather his friends and sons in law out of the city. He goes and returns, as having met with some incredulous. Some other friend or son in law out of the way, when Lot came to his house, overtakes him to know his business. Here is disputed of incredulity of divine judgments, and such like matter: at last is described the parting from the city; the Chorus depart with their master; the Angels do the deed with all dreadful execution; the King and Nobles of the city may come forth, and serve to set out the terror; a Chorus of Angels

concluding, and the Angels relating the event of Lot's journey and of his wife. The first Chorus beginning, may relate the course of the city each evening every one with mistress or Ganymed, gitterning along the streets, or solacing on the banks of Jordan, or down the stream. At the priest's inviting the Angels to the solemnity, the Angels pitying their beauty may dispute of love, and how it differs from lust, seeking to win them. In the last scene, to the King and Nobles, when the fierce thunders begin aloft, the Angel appears all girt with flames, which he saith are the flames of true love, and tells the King, who falls down with terror, his just suffering, as also Athane's, i. e. Gener, Lot's son in law, for despising the continual admonitions of Lot: then calling to the thunders, lightnings, and fires, he bids them hear the call and command of God to come and destroy a godless nation: he brings them down with some short warning to other nations to take heed.

Christ born.

Herod massacring, or Rachel weeping,
Matt. II.

Christ bound.

Christ crucifi'd.

Christ risen.

Lazarus. Joan. XI.

ADAM UNPARADIS'D.

The Angel Gabriel either descending or entering, showing since this globe was created, his frequency as much on Earth, as in Heaven: describes Paradise. Next the Chorus shewing the reason of his coming to keep his watch in Paradise after Lucifer's rebellion, by command from God, and withal expressing his desire to see and know more concerning this excellent new creature, Man. The Angel Gabriel, as by his name signifying a prince of power, tracing Paradise with a more free office, passes by the station of the Chorus, and desired by them relates what he knew of Man, as the creation of Eve, with their love

and marriage. After this Lucifer appears after his overthrow, bemoans himself, seeks revenge on Man. The Chorus prepare resistance at his first approach. At last, after discourse of enmity on either side, he departs; whereat the Chorus sings of the battel, and victory in Heaven against him and his accomplices; as before, after the first Act, was sung a hymn of the creation. Here again may appear Lucifer relating and insulting in what he had done to the destruction of Man. Man next, and Eve having by this time been seduc'd by the serpent appears confusedly cover'd with leaves. Conscience in a shape accuses him, Justice cites him to the place, whither Jehovah call'd for him. In the meanwhile the Chorus entertains the stage, and is informed by some Angel the manner of his fall. Here the Chorus bewails Adam's fall. Adam then and Eve return, accuse one another, but especially Adam lays the blame to his wife, is stubborn in his offense. Justice appears; reasons with him, convinces him. The Chorus admonisheth Adam, and bids him beware Lucifer's example of impenitence. The Angel is sent to banish them out of Paradise; but before causes to pass before his eyes in shapes a Mask of all the evils of this life and world. He is humbled, relents, despairs; at last appears Mercy, comforts him, promises the Messiah; then calls in Faith, Hope, and Charity; instructs him; he repents, gives God the glory, submits to his penalty. The Chorus briefly concludes. Compare this with the former draught.

Scotch Stories, or rather British of the
North parts.

ATHIRCO slain by Natholochus, whose daughter he had ravish'd, and this Natholochus usurping thereon the kingdom, seeks to slay the kindred of Athirco, who scape him and conspire against him. He sends to a witch to know the event. The witch tells the messenger, that he is the man shall slay Natholochus:

lochus : he detests it, but in his journey home changes his mind, and performs it. Scotch Chron. English, p. 68, 69.

DUFFE and DONWALD, a strange story of witchcraft, and murder discover'd and reveng'd. Scotch Story, 149, &c.

HAIE, the Plowman, who with his two sons that were at plough running to the battel that was between the Scots and Danes in the next field, staid the flight of his countrymen, renew'd the battel, and caus'd the victory, &c. Scotch Story, p. 155.

KENNETH, who having privily poison'd Malcolm Duffe, that his own son might succeed, is slain by Fenella. Scotch Hist. p. 157, 158, &c.

MACBETH, beginning at the arrival of Malcolm at Mackduffe. The matter of Duncan may be express'd by the appearing of his ghost,

MOABITIDES OR PHINEAS.

The Epitafis whereof may lie in the contention, first between the father of Zimri and Eleazer, whether he [ought] to have slain his son without law. Next, the embassadors of the Moabites expostulating about Cosbi a stranger and a noble woman slain by Phineas. It may be argued about reformation and punishment illegal, and, as it were by tumult : after all arguments driv'n home, then the word of the Lord may be brought acquitting and approving Phineas.

CHRISTUS PATIENS.

The scene in the garden beginning from the coming thither till Judas betrays, and the officers lead him away. The rest by message and Chorus. His agony may receive noble expressions.

J O A N N I S M I L T O N I

L O N D I N E N S I S

P O E M A T A.

Quorum pleraque intra Annum Ætatis Vigefimum
Confcripfit.

HÆC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quam supra se esse dicta, eò quod præclaro ingenio viri, nec non amici ita ferè solent laudare, ut omnia suis potius virtutibus, quam veritati congruentia nimis cupidè affingant, noluit tamen horum egregiam in se voluntatem non esse notam; cum alii præsertim ut id faceret magnopere suaderent. Dum enim nimiae laudis invidiam totis ab se viribus amolitur, sibi que quod plus æquo est non attributum esse mavult, judicium interim hominum cordatorum atque illustrium quin summo sibi honori ducat, negare non potest.

Joannes Baptista Mansus, Marchio Villensis, Neapolitanus, ad Joannem Miltonium Anglum.

UT mens, forma, decor, facies, mos, si pietas sic,
Non Anglus, verùm hercle Angelus ipse fores.

Ad Joannem Miltonem Anglum triplici poeseos laurea coronandum, Græca nimirum, Latina, atque Hetrusca, Epigramma Joannis Salsilli Romani.

CEDE Meles, cedat depressa Mincius urna;
Sebetus Tassum desinat usque loqui;
At Thamesis victor cunctis ferat altior undas,
Nam per te, Milto, par tribus unus erit.

Ad

Ad Joannem Miltonum.

GRæcia Mæonidem, jactet sibi Roma Maronem,
Anglia Miltonum jactat utrique parem.

Selvaggi.

Al Signior Gio. Miltoni Nobile Inglese.

O D E.

ERGIMI all' Etra ò Clio
Perche di stelle intreccierò corona

Non più del Biondo Dio
La Fronde eterna in Pindo, e in Elicono,
Dienfi a merto maggior, maggiori i fregi,
A' celeste virtù celesti pregi.

Non puo del tempo edace
Rimaner preda, eterno alto valore
Non puo l'oblio rapace
Furar dalle memorie eccelfo onore,
Su l'arco di mia cetra un dardo forte
Virtù m'adatti, e ferirò la morte.

Del

Del Ocean profondo
 Cinta dagli ampi gorgi Anglia risiede
 Separata dal mondo,
 Però che il suo valor l'umana eccede:
 Questa feconda sà produrre Eroi,
 Ch' hanno a ragion del sovruman tra noi.

Alla virtù sbandita
 Danno ne i petti lor fido ricetto,
 Quella gli è sol gradita,
 Perché in lei fan trovar gioia, e diletto;
 Ridillo tu, Giovanni, e mostra in tanto
 Con tua vera virtù, vero il mio Canto.

Lungi dal Patrio lido
 Spinse Zeusi l'industrie ardente brama;
 Ch' udio d' Helena il grido
 Con aurea tromba rimbombar la fama,
 E per poterla effigiare al paro
 Dalle più belle Idee trasse il più raro.

Così l'Ape Ingegnosa
 Trae con industria il suo liquor pregiato
 Dal giglio e dalla rosa,
 E quanti vaghi fiori ornano il prato;
 Formano un dolce suon diverse Chorde,
 Fan varie voci melodia concorde.

Di bella gloria amenta
 Milton dal Ciel natio per varie parti
 Le peregrine piante
 Volgesti a ricercar scienze, ed arti;
 Del Gallo regnator vedesti i Regni,
 E dell'Italia ancor gl'Eroi più degni.

Fabro quasi divino
 Sol virtù rintracciando il tuo pensiero
 Vide in ogni confino
 Chi di nobil valor calca il sentiero;
 L'ottimo dal miglior dopo scegliea
 Per fabbricar d'ogni virtù l'Idea.

Quanti nacquero in Flora
 O in lei del parlar Tosco apprefer l'arte,
 La cui memoria onora
 Il mondo fatta eterna in dotte carte,
 Volesti ricercar per tuo tesoro,
 E parlasti con lor nell' opre loro.

Nell' altera Babelle
 Per te il parlar confuse Giove in vano,
 Che per varie favelle
 Di se stessa trofeo cadde su'l piano:
 Ch' Ode oltr' all Anglia il suo piu degno Idioma
 Spagna, Francia, Toscana, e Grecia e Roma.

I piu profondi arcani
 Ch' occulta la natura e in cielo e in terra
 Ch' à Ingegni sovrumani
 Troppo avara tal' hor gli chiude, e ferra,
 Chiaramente conosci, e giungi al fine
 Della moral virtude al gran confine.

Non batta il Tempo l'ale,
 Fermisi immoto, e in un fermin si gl' anni,
 Che di virtù immortale
 Scorrion di troppo ingiuriosi a i danni;
 Che s'opre degne di Poema o storia
 Furon già, l'hai presenti alla memoria.

Dammi tua dolce Cetra
 Se vuoi ch'io dica del tuo dolce canto,
 Ch'inalzandoti all' Etra
 Di farti huomo celeste ottiene il vanto,
 Il Tamigi il dirà che gl' e concesso
 Per te suo cigno parreggiar Permesso.

I o che in riva del Arno
 Tento spiegar tuo merto alto, e preclaro
 So che fatico indarno,
 E ad ammirar, non a lodarlo imparo;
 Freno dunque la lingua, e ascolto il core
 Che ti prende a lodar con lo stupore.

Del sig. Antonio Francini gentilhuomo

Fiorentino.

J O A N N I M I L T O N I
L O N D I N E N S I,

Juveni patria, virtutibus eximio,

VIRO qui multa peregrinatione, studio cuncta orbis terrarum loca perspexit, ut novus Ulysses omnia ubique ab omnibus apprehenderet:

Polyglotto, in cujus ore linguæ jam deperditæ sic reviviscunt, ut idiomata omnia sint in ejus laudibus infacunda; Et jure ea percallet, ut admirationes et plausus populorum ab propria sapientia excitatos intelligat:

Illi, cujus animi dotes corporisque sensus ad admirationem commovent, et per ipsam motum cuique auferunt; cujus opera ad plausus hortantur, sed * venustate vocem laudatoribus adimunt.

Cui in memoria totus orbis; in intellectu sapientia; in voluntate ardor gloriæ; in ore eloquentia; harmonicos coelestium sphaerarum sonitus astronomia duce audienti; characteres mirabilium naturæ per quos Dei magnitudo describitur magistra philosophia legenti; antiqui-

* vastitate. Edit. 1645.

antiquitatum latebras, vetustatis excidia, eruditionis
ambages, comite assidua autorum lectione,

Exquirenti, restauranti, percurrenti.

At cur nitor in arduum?

Illi in cujus virtutibus evulgandis ora Famæ non
sufficiant, nec hominum stupor in laudandis satis est,
reverentiæ et amoris ergo hoc ejus meritis debitum
admirationis tributum offert Carolus Datus Patricius
Florentinus,

Tanto homini servus, tantæ virtutis amator.

E L E.

E L E G I A R U M

L I B E R P R I M U S.

Elegia prima ad CAROLUM DEODATUM.

TAndem, chare, tuæ mihi pervenere tabellæ,
Pertulit & voces nuncia charta tuas;

Pertulit occiduâ Devæ Cestrensis ab orâ

Vergivium prono quâ petit amne salum.

Multùm crede juvat terras aluisse remotas 5

Pectus amans nostri, tamque fidele caput,

Quòdque mihi lepidum tellus longinqua fodalem

Debet, at unde brevi reddere iussa velit.

Me tenet urbs reflua quam Thamesis alluit undâ,

Meque nec invitum patria dulcis habet. 10

Jam nec arundiferum mihi cura revifere Camum,

Nec dudum vetiti me laris angit amor.

Nuda nec arva placent, umbrasque negantia molles,

Quàm male Phoebicolis convenit ille locus!

Nec duri libet usque minas perferre magistri 15

Cæteraque ingenio non subeunda meo.

Si

Si sit hoc exilium patrios adiisse penates,
 Et vacuum curis otia grata sequi,
 Non ego vel profugi nomen, sortemve recuso,
 Lætus & exilii conditione fruor. 20
 O utinam vates nunquam graviora tulisset
 Ille Tomitano flebilis exul agro;
 Non tunc Ionio quicquam cessisset Homero,
 Neve foret victo laus tibi prima Maro.
 Tempora nam licet hic placidis dare libera Musis, 25
 Et totum rapiunt me mea vita libri.
 Excipit hinc fessum sinuosi pompa theatri,
 Et vocat ad plausus garrula scena suos.
 Seu catus auditur senior, seu prodigus hæres,
 Seu procus, aut positâ casside miles adest, 30
 Sive decennali foecundus lite patronus
 Detonat inculto barbarâ verba foro;
 Sepe vafer gnato succurrit fervus amanti,
 Et nasum rigidi fallit ubique patris;
 Sæpe novos illic virgo mirata calores 35
 Quid sit amor nescit, dum quoque nescit, amat.

Sive

Sive cruentatum furiosa Tragoedia sceptrum

Quassat, & effusis crinibus ora rotat,

Et dolet, & specto, juvat & spectasse dolendo,

Interdum & lacrymis dulcis amaror inest:

40

Seu puer infelix indelibata reliquit

Gaudia, & abrupto flendus amore cadit,

Seu ferus è tenebris iterat Styga criminis ultor

Conscia funereo pectora torre movens,

Seu moeret Pelopeia domus, seu nobilis Ili,

45

Aut luit incestos aula Creontis avos.

Sed neque sub tecto semper nec in urbe latemus,

Irrita nec nobis tempora veris eunt.

Nos quoque lucus habet vicinâ confitus ulmo,

Atque suburbani nobilis umbra loci.

50

Sæpius hic blandas spirantia sidera flammæ

Virgineos videas præteriisse choros.

Ah quoties dignæ stupui miracula formæ

Quæ possit senium vel reparare Jovis!

Ah quoties vidi superantia lumina gemmas,

55

Atque faces quotquot volvit uterque polus;

Collaque bis vivi Pelopis quæ brachia vincant,
 Quæque fluit puro nectare tincta via,
 Et decus eximium frontis, tremulosque capillos,
 Aurea quæ fallax retia tendit Amor; 60
 Pellacesque genas, ad quos hyacinthina fordet
 Purpura, & ipse tui floris, Adoni, rubor!
 Cedite laudatæ toties Heroïdes olim,
 Et quæcunque vagum cepit amica Jovem.
 Cedite Achæmeniaæ turritâ fronte puellæ, 65
 Et quot Susa colunt, Memnoniamque Ninon.
 Vos etiam Danaæ fasces submittite Nymphæ,
 Et vos Iliacæ, Romuleæque nurus.
 Nec Pompeianas Tarpæia Musa columnas
 Jactet, & Aufoniis plena theatra stolis. 70
 Gloria Virginibus debetur prima Britannis,
 Extera fat tibi sit foemina posse sequi.
 Tuque urbs Dardaniis Londinum structa colonis
 Turrigerum latè conspicienda caput,
 Tu nimium felix intra tua moenia claudis 75
 Quicquid formosi pendulus orbis habet.

Non

Non tibi tot cœlo scintillant astra sereno
 Endymionæ turba ministra deæ,
 Quot tibi conspicuæ formæque auróque puellæ
 Per medias radiant turba videnda vias. 80
 Creditur huc geminis venisse invecta columbis
 Alma pharetrigero milite cincta Venus,
 Huic Cnidon, & riguas Simoentis flumine valles,
 Huic Paphon, & roseam post habitura Cypron.
 Ast ego, dum pueri finit indulgentia cæci, 85
 Moenia quàm subito linq̃uere fausta paro;
 Et vitare procul malefidæ infamia Circes
 Atria, divini Molyos usus ope.
 Stat quoque juncosas Cami remeare paludes,
 Atque iterum raucæ murmur adire Scholæ. 90
 Interea fidi parvum cape munus amici,
 Paucaque in alternos verba coacta modos.

ELEGIA SECUNDA, Anno Ætatis 17.

In obitum Præconis Academici Cantabrigienſis.

TE, qui conspicuus baculo fulgente solebas
 Palladium toties ore ciere gregem,

Ultima præconum præconem te quoque sæva
 Mors rapit, officio nec favet ipsa suo.
 Candidiora licet fuerint tibi tempora plumis 5
 Sub quibus accipimus delituisse Jovem,
 O dignus tamen Hæmonio juvenescere succo,
 Dignus in Æsonios vivere posse dies,
 Dignus quem Stygiis medicâ revocaret ab undis
 Arte Coronides, sæpe rogante dea. 10
 Tu si jussus eras acies accire togatas,
 Et celer à Phœbo nuntius ire tuo,
 Talis in Iliacâ stabat Cyllenius aula
 Alipes, æthereâ missus ab arce Patris.
 Talis & Eurybates ante ora furentis Achillei 15
 Rettulit Atridæ jussa severa ducis.
 Magna sepulchrorum regina, fatelles Averni
 Sæva nimis Musis, Palladi sæva nimis,
 Quin illos rapias qui pondus inutile terræ,
 Turba quidem est telis ista petenda tuis. 20
 Vestibus hunc igitur pullis Academia luge,
 Et madeant lachrymis nigra feretra tuis.

Fundat

Fundat & ipsa modos querebunda Elegia tristes,
 Personet & totis nœnia mœsta scholis.

ELEGIA TERTIA, Anno Ætatis 17.

In obitum * Præfulis Wintoniensis.

Mœstus eram, & tacitus nullo comitante sedebam,
 Hærebantque animo tristitia plura meo,
 Protinus en subiit funestæ cladis imago
 Fecit in Angliaco quam Libitina solo;
 Dum procerum ingressa est splendentes marmore tures
 Dira sepulchrali mors metuenda face; 6
 Pulsavitque auro gravidos & jaspide muros,
 Nec metuit satrapum sternere falce greges.
 Tunc memini clarique ducis, fratrisque verendi
 Intempestivis ossa cremata rogis: 10
 Et memini Heroum quos vidit ad æthera raptos,
 Flevit & amissos Belgia tota duces.
 At te præcipuè luxi dignissime Præful,
 Wintoniæque olim gloria magna tuæ;
 Delicui fletu, & tristi sic ore querebar, 15
 Mors fera Tartareo diva secunda Jovi,

* Lancelot Andrews, who died Sept. 21. 1626.

Nonne fatis quod sylva tuas persentiat iras,
 Et quod in herbosos jus tibi detur agros,
 Quodque afflata tuo marcescant lilia tabo,
 Et crocus, & pulchræ Cypridi sacra rosa, 20
 Nec finis ut semper fluvio contermina quercus
 Miretur lapsus prætereuntis aquæ?
 Et tibi succumbit liquido quæ plurima cœlo
 Evehitur pennis quamlibet augur avis,
 Et quæ mille nigris errant animalia sylvis, 25
 Et quod alunt mutum Proteos antra pecus.
 Invida, tanti tibi cum sit concessa potestas;
 Quid juvat humanâ tingere cæde manus?
 Nobileque in pectus certas acuisse sagittas,
 Semideamque animam fede fugâsse suâ? 30
 Talia dum lacrymans alto sub pectore volvo,
 Roscidus occiduis Hesperus exit aquis,
 Et Tartessiaco submerferat æquore currum
 Phoebus, ab eöo littore mensus iter.
 Nec mora, membra cavo posui refovenda cubili, 35
 Condiderant oculos noxque soporque meos:

Cum

Cum mihi visus eram lato spatiarier agro,
 Heu nequit ingenium visa referre meum.
 Illic puniceâ radiabant omnia luce,
 Ut matutino cum juga sole rubent. 40
 Ac veluti cum pandit opes Thaumantia proles,
 Vestitu nituit multicolore solum.
 Non dea tam variis ornavit floribus hortos
 Alcinoi, Zephyro Chloris amata levi.
 Flumina vernantes lambunt argentea campos, 45
 Ditior Hesperio flavet arena Tago.
 Serpit odoriferas per opes levis aura Favoni,
 Aura sub innumeris humida nata rosis,
 Talis in extremis terræ Gangetidis oris
 Luciferi regis fingitur esse domus. 50
 Ipse racimiferis dum densas vitibus umbras
 Et pelluentes miror ubique locos,
 Ecce mihi subito Præful Wintonius astat,
 Sidereum nitido fulsit in ore jubar;
 Vestis ad auratos defluxit candida talos, 55
 Infula divinum cinxerat alba caput.

Dumque

Dumque senex tali incedit venerandus amictu,
 Intremuit læto florea terra sono.
 Agmina gemmatis plaudunt cœlestia pennis,
 Pura triumphali personat æthra tubâ. 60
 Quisque novum amplexu comitem cantuque salutat,
 Hosque aliquis placido misit ab ore sonos;
 Nate veni, & patrii felix cape gaudia regni,
 Semper ab hinc duro, nate, labore vaca.
 Dixit, & aligeræ tetigerunt nabilia turmæ, 65
 At mihi cum tenebris aurea pulsa quies.
 Flebam turbatos Cephaleiâ pellice somnos,
 Talia contingant somnia sæpe mihi.

ELEGIA QUARTA, Anno Ætatis 18.

Ad Thomam Junium præceptorem suum, apud mercatores Anglicos Hamburgæ agentes, Pastoris munere fungentem.

CURRE per immensum subitò mea littera pontum,
 I, pete Teutonicos læve per æquor agros;
 Segnes rumpe moras, & nil, precor, obstat eunti,
 Et festinantis nil remoretur iter.

Ipse

Ipse ego Sicanio frænantem carcere ventos 5
 Æolon, & virides sollicitabo Deos,
 Cæruleamque suis comitatam Dorida Nymphis,
 Ut tibi dent placidam per sua regna viam.
 At tu, si poteris, celeres tibi fume jugales,
 Vecta quibus Colchis fugit ab ore viri; 10
 Aut queis Triptolemus Scythicas devenit in oras
 Gratus Eleusinâ missus ab urbe puer.
 Atque ubi Germanas flavere videbis arenas
 Ditis ad Hamburgæ mœnia flecte gradum,
 Dicitur occiso quæ ducere nomen ab Hamâ, 15
 Cimbrica quem fertur clava dedisse neci.
 Vivit ibi antiquæ clarus pietatis honore
 Præful Christicolas pascere doctus oves;
 Ille quidem est animæ plusquam pars altera nostræ,
 Dimidio vitæ vivere cogor ego. 20
 Hei mihi quot pelagi, quot montes interjecti
 Me faciunt aliâ parte carere mei!
 Charior ille mihi quàm tu doctissime Graium
 Cliniadi, pronepos qui Telamonis erat;

Quàmque Stagirites genoroso magnus alumno, 25
 Quem peperit Lybico Chaonis alma Jovi.
 Qualis Amyntorides, qualis Philyrëius Heros
 Myrmidonum regi, talis & ille mihi.
 Primus ego Aonios illo præeunte recessus
 Lustrabam, & bifidi sacra vireta jugi, 30
 Pieriosque hausi latices, Clioque favente,
 Castalio sparsi læta ter ora mero.
 Flammeus at signum ter viderat arietis Æthon,
 Induxitque auro lanea terga novo,
 Bisque novo terram sparsisti Chlorig senilem 35
 Gramine, bisque tuas abstulit Auster opes :
 Necdum ejus licuit mihi lumina pascere vultu,
 Aut linguæ dulces aure bibisse sonos.
 Vade igitur, cursuque Eurum præverte sonorum,
 Quàm sit opus monitis res docet, ipsa vides. 40
 Invenies dulci cum conjuge fortè sedentem,
 Mulcentem gremio pignora chara suo,
 Forsitan aut veterum prælarga volumina patrum
 Versantem, aut veri biblia sacra Dei,

Cælestive animas saturantem rore tenellas, 45
 Grande salutiferæ religionis opus.
 Utque solet, multam sit dicere cura salutem,
 Dicere quam decuit, si modo adesset, herum.
 Hæc quoque paulum oculos in humum defixa modestos
 Verba verecundo sis memor ore loqui: 50
 Hæc tibi, si teneris vacat inter prælia Musis,
 Mittit ab Angliaco littore fida manus.
 Accipe sinceram, quamvis sit fera, salutem;
 Fiat & hoc ipso gratior illa tibi.
 Sera quidem, sed vera fuit, quam casta recepit 55
 Icaris à lento Penelopeia viro.
 Ast ego quid volui manifestum tollere crimen,
 Ipse quod ex omni parte levare nequit?
 Arguitur tardus meritò, noxamque fatetur,
 Et pudet officium deseruisse suum. 60
 Tu modò da veniam fasso, veniamque roganti,
 Crimina diminui, quæ patuere, solent.
 Non ferus in pavidos rictus diducit hiantes,
 Vulnifico pronos nec rapit ungue leo.

Sæpe farissiferi crudelia pectora Thracis 65
 Supplicis ad mœstas deliquere preces.
 Extensæque manus avertunt fulminis ictus,
 Placat & iratos hostia parva Deos.
 Jamque diu scripsisse tibi fuit impetus illi,
 Neve moras ultra ducere passus Amor. 70
 Nam vaga Fama refert, heu nuntia vera malorum!
 In tibi finitimis bella tumere locis,
 Teque tuamque urbem truculento milite cingi,
 Et jam Saxonicos arma parasse duces.
 Te circum latè campos populatur Enyo, 75
 Et fata carne virum jam cruor arva rigat;
 Germanisque suum concessit Thracia Martem,
 Illuc Odrysios Mars pater egit equos;
 Perpetuòque comans jam deflorescit oliva,
 Fugit & ærisonam Diva perosa tubam, 80
 Fugit io terris, & jam non ultima virgo
 Creditur ad superas justa volasse domos.
 Te tamen intereà belli circumsonat horror,
 Vivis & ignoto solus inopsque solo;

Et,

Et, tibi quam patrii non exhibuere penates, 85
 Sede peregrinâ quæris egenus opem.
 Patria dura parens, & faxis sævior albis
 Spumea quæ pulsat littoris unda tui,
 Siccine te decet innocuos exponere foetus,
 Siccine in externam ferrea cogis humum, 90
 Et finis ut terris quærant alimenta remotis
 Quos tibi prospiciens miserat ipse Deus,
 Et qui læta ferunt de cœlo nuntia, quique
 Quæ via post cineres ducat ad astra, docent?
 Digna quidem Stygiis quæ vivas clausa tenebris, 95
 Æternâque animæ digna perire fame!
 Haud aliter vates terræ Thesbitidis olim
 Preffit inassueto devia tesqua pede,
 Desertasque Arabum salebras, dum regis Achabi
 Effugit atque tuas, Sidoni dira, manus. 100
 Talis & horrifono laceratus membra flagello,
 Paulus ab Æmathiâ pellitur urbe Cilix.
 Piscosæque ipsum Gergessæ civis Iësum
 Finibus ingratus iussit abire suis.

At

At tu fume animos, nec spes cadat anxia curis, 105

Nec tua concutiat decolor ossa metus.

Sis etenim quamvis fulgentibus obsitus armis,

Intententque tibi millia tela necem,

At nullis vel inerme latus violabitur armis,

Deque tuo cuspis nulla cruore bibet. 110

Namque eris ipse Dei radiante sub ægide tutus,

Ille tibi custos, & pugil ille tibi;

Ille Sionæ qui tot sub mœnibus arcis

Assyrios fudit nocte silente viros;

Inque fugam vertit quos in Samaritidas oras 115

Misit ab antiquis prisca Damascus agris,

Terruit & densas pavido cum rege cohortes,

Aere dum vacuo buccina clara sonat,

Cornea pulvereum dum verberat ungula campum,

Currus arenosam dum quatit actus humum, 120

Auditurque hinnitus equorum ad bella ruentum,

Et strepitus ferri, murmuraque alta virum.

Et tu (quod superest miseris) sperare memento,

Et tua magnanimo pectore vince mala;

Nec

Nec dubites quandoque frui melioribus annis,¹²⁵
 Atque iterum patrios posse videre lares.

ELEGIA QUINTA, Anno Ætatis 20.

In adventum veris.

IN se perpetuo Tempus revolubile gyro
 Jam revocat Zephyros vere tepente novos;
 Induiturque brevem Tellus reparata juventam,
 Jamque soluta gelu dulce virescit humus.
 Fallor? an & nobis redeunt in carmina vires,⁵
 Ingeniumque mihi munere veris adest?
 Munere veris adest, iterumque vigescit ab illo
 (Quis putet) atque aliquod jam sibi poscit opus.
 Castalis ante oculos, bifidumque cacumen oberrat,
 Et mihi Pyrenen somnia nocte ferunt;¹⁰
 Concitaque arcano fervent mihi pectora motu,
 Et furor, & sonitus me facer intus agit.
 Delius ipse venit, video Penēide lauro
 Implicitos crines, Delius ipse venit.
 Jam mihi mens liquidi raptatur in ardua coeli,¹⁵
 Perque vagas nubes corpore liber eo;

Perque

Perque umbras, perque antra feror penetralia vatum,
 Et mihi fana patent interiora Deum;
 Intuiturque animus toto quid agatur Olympo,
 Nec fugiunt oculos Tartara cæca meos. 20
 Quid tam grande sonat distento spiritus ore?
 Quid parit hæc rabies, quid facer iste furor?
 Ver mihi, quod dedit ingenium, cantabitur illo;
 Profuerint isto reddita dona modo.
 Jam Philomela tuos foliis adoperta novellis 25
 Instituis modulos, dum filet omne nemus:
 Urbe ego, tu sylvâ simul incipiamus utrique,
 Et simul adventum veris uterque canat.
 Veris io rediere vices, celebremus honores
 Veris, & hoc fubeat Musa * perennis opus. 30
 Jam sol Æthiopas fugiens Tithoniaque arva,
 Flectit ad Arctoas aurea lora plagas.
 Est breve noctis iter, brevis est mora noctis opacæ,
 Horrida cum tenebris exulat illa suis.
 Jamque Lycaonius plaustrum cœleste Bootes 35
 Non longâ sequitur fessus ut ante viâ;

* quotannis. Edit. 1645.

Nunc etiam solitas circum Jovis atria toto
 Excubias agitant sidera rara polo.
 Nam dolus, & cædes, & vis cum nocte recessit,
 Neve Giganteum Dii timuere scelus. 40
 Forte aliquis scopuli recubans in vertice pastor,
 Roscida cum primo sole rubescit humus,
 Hac, ait, hac certè caruisti nocte puellâ
 Phœbe tuâ, celeres quæ retineret equos.
 Læta suas repetit sylvas, pharetramque resumit 45
 Cynthia, Luciferas ut videt alta rotas,
 Et tenues ponens radios gaudere videtur
 Officium fieri tam breve fratris ope.
 Defere, Phœbus ait, thalamos Aurora seniles,
 Quid juvat effœto procubuisse toro? 50
 Te manet Æolides viridi venator in herba,
 Surge, tuos ignes altus Hymettus habet.
 Flava verecundo dea crimen in ore fatetur,
 Et matutinos ocius urget equos.
 Exuit invisam Tellus rediviva fenectam, 55
 Et cupit amplexus Phœbe subire tuos;

Et cupit, & digna est, quid enim formosius illa,
 Pandit ut omniferos luxuriosa sinus,
 Atque Arabum spirat messes, & ab ore venusto
 Mitia cum Paphiis fundit amoma rosis! 60
 Ecce coronatur sacro frons ardua luco,
 Cingit ut Idæam pinea turris Opim;
 Et vario madidos intexit flore capillos,
 Floribus & viva est posse placere suis.
 Floribus effusos ut erat redimita capillos 65
 Tenario placuit diva Sicana Deo.
 Aspice Phœbe tibi faciles hortantur amores,
 Mellitasque movent flamina verna preces.
 Cinnamæa Zephyrus leve plaudit odorifer alâ,
 Blanditiasque tibi ferre videntur aves. 70
 Nec sine dote tuos temeraria quærit amores
 Terra, nec optatos poscit egena toros,
 Alma salutiferum medicos tibi gramen in usus
 Præbet, & hinc titulos adjuvat ipsa tuos.
 Quòd si te pretium, si te fulgentia tangunt. 75
 Munera, (muneribus sæpe coemptus Amor)

Illa tibi ostentat quascunque sub æquore vasto,
 Et superinjectis montibus abdit opes.
 Ah quoties cum tu clivoso fessus Olympo
 In verspertinas præcipitaris aquas, 80
 Cur te, inquit, cursu languentem Phoebe diurno
 Hesperiiis recipit Cæcula mater aquis?
 Quid tibi cum Tethy! Quid cum Tartesside lymphâ,
 Dia quid immundo perluis ora falo?
 Frigora Phoebe meâ melius captabis in umbrâ, 85
 Huc ades, ardentes imbue rore comas.
 Mollior egelidâ veniet tibi somnus in herbâ,
 Huc ades, & gremio lumina pone meo.
 Quaque jaces circum mulcebit lene susurrans
 Aura per humentes corpora fusa rosas. 90
 Nec me (crede mihi) terrent Semelœia fata,
 Nec Phaetonteo fumidus axis equo;
 Cum tu Phoebe tuo sapientius uteris igni,
 Huc ades, & gremio lumina pone meo.
 Sic Tellus lasciva suos suspirat amores; 95
 Matris in exemplum cætera turba ruunt.

Nunc etenim toto currit vagus orbe Cupido,
 Languentesque fovet solis ab igne faces.
 Infonuerē novis lethalia cornua nervis,
 Triste micant ferro tela corusca novo. 100
 Jamque vel invictam tentat superasse Dianam,
 Quæque sedet sacro Vesta pudica foco.
 Ipsa senescentem reparat Venus annua formam,
 Atque iterum tepido creditur orta mari.
 Marmoreas juvenes clamant Hymenæe per urbes, 105
 Littus io Hymen, & cava faxes sonant.
 Cultior ille venit tunicæque decentior aptâ,
 Puniceum redolet vestis odora crocum.
 Egrediturque frequens ad amœni gaudia veris
 Virgineos auro cincta puella sinus. 110
 Votum est cuique suum, votum est tamen omnibus unum,
 Ut sibi quem cupiat, det Cytherea virum.
 Nunc quoque septenâ modulatur arundine pastor,
 Et sua quæ jungat carmina Phyllis habet.
 Navita nocturno placat sua sidera cantu, 115
 Delphinasque leves ad vada summa vocat.

Jupiter

Jupiter ipse alto cum conjuge ludit Olympo,

Convocat & famulos ad sua festa Deos.

Nunc etiam Satyri cum fera crepuscula surgunt,

Pervolitant celeri florea rura choro,

120

Sylvanusque suâ cyparissi fronde revinctus,

Semicaperque Deus, semideusque caper.

Quæque sub arboribus Dryades latuere vetustis

Per juga, per solos expatiantur agros.

Per fata luxuriat fruticetaque Mænalius Pan,

125

Vix Cybele mater, vix sibi tuta Ceres;

Atque aliquam cupidus prædatur Oreada Faunus,

Consultit in trepidos dum sibi nymphea pedes,

Jamque latet, latitanisque cupit male tecta videri,

Et fugit, & fugiens pervelit ipsa capi.

130

Dii quoque non dubitant coelo præponere sylvas,

Et sua quisque sibi numina lucus habet.

Et sua quisque diu sibi numina lucus habeto,

Nec vos arborea dii precor ite domo.

Te referant miseris te Jupiter aurea terris

135

Sæcla, quid ad nimbos aspera tela redis?

Tu

Tu saltem lentè rapidos age Phœbe jugales
 Quà potes, & sensim tempora veris eant;
 Brumaque productas tardè ferat hispida noctes,
 Ingruat & nostro serior umbra polo. 1140

ELEGIA SEXTA.

Ad Carolum Deodatum ruri commorantem,
 Qui cum Idibus Decemb. scripsisset, & sua carmina
 excusari postulasset si solito minus essent bona, quod
 inter lautitias quibus erat ab amicis exceptus, haud
 satis felicem operam Musis dare se posse affirmabat,
 hoc habuit responsum.

MITTO tibi sanam non pleno ventre salutem,
 Qua tu distento fortè carere potes.
 At tua quid nostram prolecat Musa camœnam,
 Nec finit optatas posse sequi tenebras?
 Carmine scire velis quàm te redamemque colamque, 5
 Crede mihi vix hoc carmine scire queas.
 Nam neque noster amor modulis includitur arctis,
 Nec venit ad claudos integer ipse pedes.
 Quàm bene solennes epulas, hilaremque Decembrim,
 Festaque coelifugam quæ coluere Deum, 10

Deli

Deliciasque refers, hyberni gaudia ruris,
 Hauſtaque per lepidos Gallica muſta focos!
 Quid quereris refugam vino dapibusque poeſin?
 Carmen amat Bacchum, carmina Bacchus amat.
 Nec puduit Phœbum virides geſtaſſe corymbos, ¹⁵
 Atque hederam lauro præpoſuiſſe ſua.
 Sæpius Aoniis clamavit collibus Eucæ
 Miſta Thyoneo turba novena choro.
 Naſo Corallæis mala carmina miſit ab agris:
 Non illic epulæ, non fata vitis erat. ²⁰
 Quid niſi vina, roſasque racemiſerumque Lyæum
 Cantavit brevibus Tēia Muſa modis?
 Pindaricoſque inflat numeros Teumefius Euan,
 Et redolet ſumptum pagina quæque merum;
 Dum gravis everſo curruſ crepat axe ſupinus, ²⁵
 Et volat Eleo pulvere fuſcuſ eques.
 Quadrimoque madens Lyricen Romanuſ Iaccho
 Dulce canit Glyceran, flavicomamque Chloen.
 Jam quoque lauta tibi generoſo menſa paratu
 Mentis alit vires, ingeniumque fovet. ³⁰

Massica foecundam despumant pocula venam,
 Fundis & ex ipso condita metra cado.
 Addimus his artes, fufumque per intima Phoebum
 Corda, favent uni Bacchus, Apollo, Ceres.
 Scilicet haud mirum tam dulcia carmina per te 35
 Numine composito tres peperisse Deos.
 Nunc quoque Thressa tibi cælato barbitos auro
 Infonat argutâ molliter icta manu;
 Auditurque chelys suspensa tapetia circum,
 Virgineos tremulâ quæ regat arte pedes. 40
 Illa tuas saltem teneant spectacula Musas,
 Et revocent, quantum crapula pellit iners.
 Crede mihi dum psallit ebur, comitataque plectrum
 Implet odoratos festa chorea tholos,
 Percipies tacitum per pectora serpere Phoebum, 45
 Quale repentinus permeat ossa calor,
 Perque puellares oculos digitumque sonantem
 Irruet in totos lapsa Thalia sinus.
 Namque Elegia levis multorum cura Deorum est,
 Et vocat ad numeros quemlibet illa suos; 50

Liber adest elegis, Eratoque, Ceresque, Venusque,
 Et cum purpureâ matre tenellus Amor.
 Talibus inde licent convivia larga poetis,
 Sæpius & veteri commaduiffe mero.
 At qui bella refert, & adulto sub Jove cœlum, 55
 Heroasque pios, semideosque duces,
 Et nunc sancta canit superum consulta deorum,
 Nunc latrata fero regna profunda cane,
 Ille quidem parcè Samii pro more magistri
 Vivat, & innocuos præbeat herba cibos; 60
 Stet prope fagineo pellucida lympha catillo,
 Sobriaque è puro pocula fonte bibat.
 Additur huic scelerisque vacans, & casta juvenus,
 Et rigidi mores, & sine labe manus.
 Qualis veste nitens sacrâ, & lustralibus undis 65
 Surgis ad infensos augur iture Deos.
 Hoc ritu vixisse ferunt post rapta sagacem
 Lumina Tiresian, Ogygiumque Linon,
 Et lare devoto profugum Calchanta, senemque
 Orpheon edomitis sola per antra feris; 70

Sic dapis exiguus, sic rivi potor Homerus
 Dulichium vexit per freta longa virum,
 Et per monstificam Perseiae Phoebados aulam,
 Et vada foemineis infidiosa fonis,
 Perque tuas rex ime domos, ubi sanguine nigro 75
 Dicitur umbrarum detinuisse greges.
 Diis etenim facer est vates, divumque sacerdos,
 Spirat & occultum pectus, & ora Jovem.
 At tu siquid agam scitabere (si modò saltem
 Esse putas tanti noscere siquid agam) 80
 Paciferum canimus coelesti semine regem,
 Faustaue sacratis saecula pacta libris,
 Vagitumque Dei, & stabulantem paupere tecto
 Qui suprema suo cum patre regna colit,
 Stelliparumque polum, modulantesque æthere turmas,
 Et subitò elisos ad sua fana Deos. 86
 Dona quidem dedimus Christi natalibus illa,
 Illa sub auroram lux mihi prima tulit.
 Te quoque pressa manent patriis meditata cicutis,
 Tu mihi, cui recitem, iudicis instar eris. 90

ELEGIA SEPTIMA, Anno Ætatis 19.

Nondum blanda tuas leges Amathusia nôram,
Et Paphio vacuum pectus ab igne fuit.

Sæpe cupidineas, puerilia tela, sagittas,

Atque tuum sprevi maxime numen Amor.

Tu puer imbelles dixi transfige columbas,

5

Conveniunt tenero mollia bella duci.

Aut de passeribus tumidos age, parve, triumphos,

Hæc sunt militiæ digna trophæa tuæ.

In genus humanum quid inania dirigis arma?

Non valet in fortes ista pharetra viros.

10

Non tulit hoc Cyprius, (neque enim Deus ullus ad iras

Promptior) & duplici jam ferus igne calet.

Ver erat, & summæ radians per culmina villæ

Attulerat primam lux tibi Maie diem:

At mihi adhuc refugam quærebant lumina noctem,

15

Nec matutinum sustinuere jubar.

Astat Amor lecto, pictis Amor impiger alis,

Prodidit astantem mota pharetra Deum:

Prodidit & facies, & dulce minantis ocelli,

Et quicquid puero dignum & Amore fuit.

20

Talis in æterno juvenis Sigeius Olympo
 Miscet amatori pocula plena Jovi;
 Aut qui formosas pellexit ad oscula nymphas
 Thiodamantæus Naiade raptus Hylas.
 Addideratque iras, sed & has decuisse putares, 25
 Addideratque truces, nec sine felle minas.
 Et miser exemplo sapiisses tutiùs, inquit,
 Nunc mea quid possit dextera testis eris.
 Inter & expertos vires numerabere nostras,
 Et faciam vero per tua damna fidem. 30
 Ipse ego si nescis strato Pythone superbum
 Edomui Phœbum, cessit & ille mihi;
 Et quoties meminit Peneidos, ipse fatetur
 Certiùs & graviùs tela nocere mea.
 Me nequit adductum curvare peritiùs arcum, 35
 Qui post terga solet vincere Parthus eques:
 Cydoniusque mihi cedit venator, & ille
 Inscius uxori qui necis author erat.
 Est etiam nobis ingens quoque victus Orion,
 Herculeæque manus, Herculeusque comes. 40

Jupiter

Jupiter ipse licet sua fulmina torqueat in me,
 Hærebunt lateri spicula nostra Jovis.
 Cætera quæ dubitas meliùs mea tela docebunt,
 Et tua non leviter corda petenda mihi.
 Nec te stulte tuæ poterunt defendere Musæ, 45
 Nec tibi Phœbæus porriget anguis opem.
 Dixit, & aurato quatiens mucrone sagittam,
 Evolat in tepidos Cypridos ille sinus.
 At mihi rifuro tonuit ferus ore minaci,
 Et mihi de puero non metus ullus erat. 50
 Et modò quàm nostri spatiantur in urbe Quirites,
 Et modò villarum proxima rura placent.
 Turba frequens, facièque simillima turba dearum.
 Splendida per medias itque reditque vias.
 Auctaque luce dies gemino fulgore coruscat, 55
 Fallor? an & radios hinc quoque Phœbus habet.
 Hæc ego non fugi spectacula grata severus,
 Impetus & quò me fert juvenilis, agor.
 Lumina luminibus malè providus obvia misi,
 Neve oculos potui continuisse meos. 60

Unam fortè aliis supereminuisse notabam,
 Principium nostri lux erat illa mali.
 Sic Venus optaret mortalibus ipsa videri,
 Sic regina Deum conspicienda fuit.
 Hanc memor objecit nobis malus ille Cupido, 65
 Solus & hos nobis texuit antè dolos.
 Nec procul ipse vafer latuit, multæque sagittæ,
 Et facis à tergo grande pependit onus.
 Nec mora, nunc ciliis hæsit, nunc virginis ori,
 Infilit hinc labiis, infidet inde genis: 70
 Et quascunque agilis partes jaculator oberrat,
 Hei mihi, mille locis pectus inerme ferit.
 Protinus insoliti subierunt corda furores,
 Uror amans intus, flammaque totus eram.
 Interea misero quæ jam mihi sola placebat, 75
 Ablata est oculis non reditura meis.
 Ast ego progredior tacitè querebundus, & excors,
 Et dubius volui sæpe referre pedem.
 Findor, & hæc remanet, sequitur pars altera votum,
 Raptaque tam subito gaudia flere juvat. 80

Sic

Sic dolet amissum proles Junonia coelum,
 Inter Lemniacos præcipitata focos.
 Talis & abreptum solem respexit, ad Orcum
 Vectus ab attonitis Amphiaraus equis.
 Quid faciam infelix, & luctu victus? amores 85
 Nec licet inceptos ponere, neve sequi.
 O utinam spectare semel mihi detur amatos
 Vultus, & coràm tristia verba loqui;
 Forsitan & duro non est adamante creata,
 Forte nec ad nostras furdeat illa preces. 90
 Crede mihi nullus sic infeliciter arsit,
 Ponar in exemplo primus & unus ego.
 Parce precor teneri cum sis Deus ales amoris,
 Pugnent officio nec tua facta tuo.
 Jam tuus O certè est mihi formidabilis arcus, 95
 Nate deâ, jaculis nec minus igne potens:
 Et tua fumabunt nostris altaria donis,
 Solus & in superis tu mihi summus eris.
 Deme meos tandem, verùm nec deme furores,
 Nescio cur, miser est suaviter omnis amans: 100

Tu modo da facilis, posthæc mea siqua futura est,
Cuspis amatuos figat ut una duos.

HÆC ego mente olim lævâ, studioque supino
Nequitia posui vana trophæa meæ.

Scilicet abreptum sic me malus impulit error, 105

Indocilisque ætas prava magistra fuit.

Donec Socraticos umbrosa Academia rivos

Præbuit, admissum dedocuitque jugum.

Protinus extinctis ex illo tempore flammis,

Cincta rigent multo pectora nostra gelu. 110

Unde suis frigus metuit puer ipse sagittis,

Et Diomedæam vim timet ipsa Venus.

In Proditionem Bombardicam.

CUM simul in regem nuper satrapasque Britannos

Aufus es infandum perfide Fauxe nefas,

Fallor? an & mitis voluisti ex parte videri,

Et pensare malâ cum pietate scelus?

Scilicet hos alti missurus ad atria coeli, 5

Sulphureo curru flammivolisque rotis.

Qualiter ille feris caput inviolabile Parcis

Liquit Iördanios turbine raptus agros.

In

In eandem.

Siccine tentasti cœlo donâsse Iäcobum
 Quæ septemgemino Bellua monte lates?
 Ni meliora tuum poterit dare munera numen,
 Parce precor donis infidiosa tuis.

Ille quidem sine te consortia ferus adivit 5
 Astra, nec inferni pulveris usus ope.
 Sic potiùs fœdos in cœlum pelle cucullos,
 Et quot habet brutos Roma profana Deos,
 Namque hac aut aliâ nisi quemque adjuveris arte,
 Crede mihi cœli vix bene scandet iter. 10

In eandem.

Purgatorem animæ derisit Iäcobus ignem,
 Et sine quo superûm non adeunda domus.
 Frenduit hoc trinâ monstrem Latiale coronâ,
 Movit & horrificum cornua dena minax.
 Et nec inultus ait temnes mea sacra Britanne, 5
 Supplicium spretâ relligione dabis.
 Et si stelligeras unquam penetraveris arces,
 Non nisi per flammâs triste patebit iter.

O quàm funesto cecinisti proxima vero,
 Verbaque ponderibus vix caritura suis! 10
 Nam prope Tartareo sublimè rotatus ab igni,
 Ibat ad æthereas umbra perusta plagas.

In eandem.

QUEM modò Roma suis devoverat impia diris,
 Et Styge damnârat Tænarioque sinu,
 Hunc vice mutatâ jam tollere gestit ad astra,
 Et cupit ad superos evehere usque Deos.

In inventorem bombardæ.

IApetionidem laudavit cæca vetustas,
 Qui tulit ætheream solis ab axe facem ;
 At mihi major erit, qui lurida creditur arma,
 Et trifidum fulmen surripuisse Jovi.

Ad Leonoram Romæ canentem.

ANGelus unicuique suus (sic credite gentes)
 Obtigit æthereis ales ab ordinibus.
 Quid mirum? Leonora tibi si gloria major,
 Nam tua præsentem vox sonat ipsa Deum.
 Aut Deus, aut vacui certè mens tertia cœli 5
 Per tua secretò guttura serpit agens ;

Serpit

Serpit agens, facilisque docet mortalia corda
 Sensim immortalis affuescere posse sono.
 Quòd si cuncta quidem Deus est, per cunctaque fusus,
 In te unâ loquitur, cætera mutus habet. 10

Ad eandem.

Altera Torquatum cepit Leonora poetam,
 Cujus ab infano cessit amore furens.

Ah miser ille tuo quantò felicis ævo
 Perditus, & propter te Leonora foret!

Et te Pieriâ sensisset voce canentem 5

Aurea maternæ fila movere lyræ,
 Quamvis Dirceò torfisset lumina Pentheo
 Sævior, aut totus desipuisset iners,
 Tu tamen errantes cæcâ vertigine sensus

Voce eadem poteras composuisse tuâ; 10
 Et poteras ægro spirans sub corde quietem
 Flexanimo cantu restituisset sibi.

Ad eandem.

Credula quid liquidam Sirena Neapoli jactas,
 Claraque Parthenopes fana Achelœiados,

Littoreamque tuâ defunctam Naiada ripâ
 Corpora Chalcidico sacra dedisse rogo?
 Illa quidem vivitque, & amoenâ Tibridis undâ 5
 Mutavit rauci murmura Pausilipi.
 Illic Romulidûm studiis ornata secundis,
 Atque homines cantu detinet atque Deos.

* Apologus de Rustico & Hero.

Rusticus ex malo sapidissima poma quotannis
 Legit, & urbano lecta dedit Domino:
 Hinc incredibili fructûs dulcedine captus
 Malum ipsam in proprias transtulit areolas.
 Hactenus illa ferax, sed longo debilis ævo, 5
 Mota solo assueto, protenûs aret iners.
 Quod tandem ut patuit Domino, spe lusus inani,
 Damnavit celeres in sua damna manus.
 Atque ait, heu quantò fatius fuit illa Coloni
 (Parva licet) grato dona tulisse animo! 10
 Possem ego avaritiam frænare, gulamque voracem:
 Nunc periere mihi & foetus & ipse parens.
 Elegiarum Finis.

* Added in the Edit. of 1672.

SYLVARUM LIBER.

Anno Ætatis 16.

In obitum * Procancellarii medici.

PArere fati discite legibus,
 Manusque Parcæ jam date supplices,
 Qui pendulum telluris orbem
 Iäpeti colitis nepotes.

Vos si relicto mors vaga Tænaro
 Semel vocârit flebilis, heu moræ
 Tentantur incassum dolique;
 Per tenebras Stygis ire certum est.

Si destinatam pellere dextera
 Mortem valeret, non ferus Hercules
 Nefsi venenatus cruore
 Æmathiâ jacuisset Oetâ.

Nec fraude turpi Palladis invidæ
 Vidisset occisum Ilion Hectora, aut
 Quem larva Pelidis peremit
 Ense Locro, Jove lacrymante.

* Dr. John Gosslyn, Master of Caius college, and the King's Professor of physic, who died when he was a second time Vice-Chancellor in October 1626. So that the date of Milton's age is wrong.

Si triste fatum verba Hecatæia

Fugare possint, Telegoni parens

Vixisset infamis, potentique

Ægiali soror usa virgâ. 20

Numenque trinum fallere si queant

Artes medentûm, ignotaque gramina,

Non gnarus herbarum Machaon

Eurypyli cecidisset hastâ.

Læsisset & nec te Philyreie 25

Sagitta echidnæ perlita sanguine,

Nec tela te fulmenque avitum

Cæse puer genitricis alvo.

Tuque O alumno major Apolline,

Gentis togatæ cui regimen datum, 30

Frondosa quem nunc Cirrha luget,

Et mediis Helicon in undis,

Jam præfuißes Palladio gregi

Lætus, superstes, nec sine gloria,

Nec puppe lustrasses Charontis 35

Horribiles barathri recessus.

At

At fila rupit Persephone tua
 Irata, cum te viderit artibus
 Succoque pollenti tot atris
 Faucibus eripuisse mortis.

40

Colende Præses, membra precor tua
 Molli quiescant cespitem, & ex tuo
 Crescant rosæ, calthæque busto,
 Purpureoque hyacinthus ore.

Sit mite de te iudicium Æaci,
 Subrideatque Ætnæa Proserpina,
 Interque felices perennis
 Elysio spatium campo.

45

In quintum Novembris, Anno Ætatis 17.

JA M pius extremâ veniens Iacobus ab arcto
 Teucrigenas populos, latèque patentia regna
 Albionum tenuit, jamque inviolabile foedus
 Sceptra Caledoniis conjunxerat Anglica Scotis:
 Pacificusque novo felix divesque sedebat
 In folio, occultique doli securus & hostis:
 Cum ferus ignifluo regnans Acheronte tyrannus,
 Eumenidum pater, æthereo vagus exul Olympo,

5

Forte

Forte per immensum terrarum erraverat orbem,
 Dinumerans sceleris focios, vernaſque fideles,
 Participes regni poſt funera mœſta futuros;
 Hic tempeſtates medio ciet aëre diras,
 Illic unanimes odium ſtruit inter amicos,
 Armāt & invictas in mütua viſcera gentes;
 Regnaque olivifera vertit florentia pace,
 Et quoſcunque videt puræ virtutis amantes,
 Hos cupit adjicere imperio, fraudumque magiſter
 Tentat inacceſſum ſcleri corrumpere pectus,
 Inſidiasque locat tacitas, caſſesque latentes
 Tendit, ut incautos rapiat, ſeu Caſpia tigris
 Inſequitur trepidam deſerta per avia prædam
 Nocte ſub illuni, & ſomno niſtantibus aſtris.
 Talibus infeſtat populos Summanus & urbes
 Cinctus cæruleæ fumanti turbine flammæ.
 Jamque fluentifonis albentia rupibus arva
 Apparent, & terra Deo dilecta marino,
 Cui nomen dederat quondam Neptunia proles,
 Amphitryoniaden qui non dubitavit atrocem
 Æquore tranato furiali poſcere bello,

Ante

Ante expugnatae crudelia saecula Trojae. 30

At simul hanc opibusque & festâ pace beatam
Aspicit, & pingues donis Cerealibus agros,
Quodque magis doluit, venerantem numina veri
Sancta Dei populum, tandem suspiria rupit
Tartareos ignes & luridum olentia sulphur; 35

Qualia Trinacria trux ab Jove clausus in Ætna
Efflat tabifico monstrosus ob ore Tiphœus.
Ignescunt oculi, stridetque adamantinus ordo
Dentis, ut armorum fragor, icætaque cuspide cuspis.

Atque pererrato solum hoc lacrymabile mundo 40
Inveni, dixit, gens hæc mihi sola rebellis,
Contemtrixque jugi, nostraque potentior arte.

Illa tamen, mea si quicquam tentamina possunt,
Non feret hoc impune diu, non ibit inulta.
Hactenus; & piceis liquido natat aëre pennis; 45

Quâ volat, adversi præcursant agmine venti,
Densantur nubes, & crebra tonitrua fulgent.

Jamque pruinofas velox superaverat Alpes,
Et tenet Aufoniæ fines, à parte sinistra
Nimbifer Appenninus erat, præscique Sabini, 50

Dextra veneficiis infamis Hetruria, nec non
 Te furtiva Tibris Thetidi videt oscula dantem;
 Hinc Mavortigenæ consistit in arce Quirini.
 Reddiderant dubiam jam sera crepuscula lucem,
 Cum circumgreditur totam Tricoronifer urbem, 55
 Panificosque Deos portat, scapulisque virorum
 Evehitur, præeunt submisso poplite reges,
 Et mendicantium series longissima fratrum;
 Cereaque in manibus gestant funalia cæci,
 Cimmeriis nati in tenebris, vitamque trahentes. 60
 Tempa dein multis subeunt lucentia tædis
 (Vesper erat sacer iste Petro) fremitusque canentum
 Sæpe tholos implet vacuos, & inane locorum.
 Qualiter exululat Bromius, Bromiique caterva,
 Orgia cantantes in Echionio Aracyntho, 65
 Dum tremat attonitus vitreis Asopus in undis,
 Et procul ipse cavâ responsat rupe Cithæron.

His igitur tandem solenni more peractis,
 Nox senis amplexus Erebi taciturna reliquit,
 Præcipitesque impellit equos stimulante flagello, 70
 Captum oculis Typhlonta, Melanchætēque ferocem,
 Atque

Atque Acherontæo prognatam patre Siopen
 Torpidam, & hirsutis horrentem Phrica capillis.
 Interea regum domitor, Phlegetontius hæres
 Ingreditur thalamos (neque enim secretus adulter 75
 Producit steriles molli sine pellice noctes)
 At vix compositos somnus claudebat ocellos,
 Cum niger umbrarum dominus, rectorque silentum,
 Prædatorque hominum falsâ sub imagine tectus
 Astitit, assumptis micuerunt tempora canis, 80
 Barba sinus promissa tegit, cineracea longo
 Syrmate verrit humum vestis, pendetque cucullus
 Vertice de rafo, & ne quicquan desit ad artes,
 Cannabeo lumbos constrictis fune salaces,
 Tarda fenestratæ figens vestigia calceis. 85
 Talis, uti fama est, vastâ Franciscus eremo
 Tetra vagabatur solus per lustra ferarum,
 Sylvestrique tulit genti pia verba salutis
 Impius, atque lupos domuit, Lybicosque leones.
 Subdolus at tali Serpens velatus amictu 90
 Solvit in has fallax ora execrantia voces;
 Dormis nate? Etiamne tuos sopor opprimit artus?

Immemor O fidei, pecorumque oblite tuorum!
 Dum cathedram venerande tuam, diademaque triplex
 Ridet Hyperboreo gens barbara nata sub axe, 95
 Dumque pharetrati spernunt tua jura Britanni:
 Surge, age, surge piger, Latius quem Cæsar adorat,
 Cui referata patet convexi janua coeli,
 Turgentes animos, & fastus frange procaces,
 Sacrilegique sciant, tua quid maledictio possit, 100
 Et quid Apostolicæ possit custodia clavis;
 Et memor Hesperiaë disjectam ulciscere classẽ,
 Merfaque Iberorum lato vexilla profundo,
 Sanctorumque cruci tot corpora fixa probrosa,
 Thermodoontea nuper regnante puella. 105
 At tu si tenero mavis torpescere lecto,
 Crescentesque negas hosti contundere vires,
 Tyrrhenum implebit numerofo milite pontum,
 Signaque Aventino ponet fulgentia colle:
 Reliquias veterum franget, flammisque cremabit, 110
 Sacraque calcabit pedibus tua colla profanis,
 Cujus gaudebant soleis dare basia reges.
 Nec tamen hunc bellis & aperto Marte laceffes,

Irritus

Irritus ille labor, tu callidus utere fraude,
 Quælibet hæreticis disponere retia fas est; 115
 Jamque ad consilium extremis rex magnus ab oris
 Patricios vocat, & procerum de stirpe creatos,
 Grandævofque patres trabeâ, canisque verendos;
 Hos tu membratim poteris conspergere in auras,
 Atque dare in cineres, nitrati pulveris igne 120
 Ædibus injecto, quâ convenere, sub imis.
 Protinus ipse igitur quoscunque habet Anglia fidos
 Propositi, factique mone, quisquâmne tuorum
 Audebit summi non jussa faceffere Papæ?
 Perculsofque metu subito, casûque stupentes 125
 Invadat vel Gallus atrox, vel sævus Iberus.
 Sæcula sic illic tandem Mariana redibunt,
 Tuque in belligeros iterum dominaberis Anglos.
 Et nequid timeas, divos divasque secundas
 Accipe, quotque tuis celebrantur numina fastis. 130
 Dixit & adfcitos ponens malefidus amictus
 Fugit ad infandam, regnum illætabile, Lethen.
 Jam rosea Eoas pandens Tithonia portas
 Vestit inauratas redeunti lumine terras;

Mœstaque

Mœstaque adhuc nigri deplorans funera nati 135

Irrigat ambrosiis montana cacumina guttis ;

Cum somnos pepulit stellatæ janitor aulæ,

Nocturnos visus, & somnia grata * revolvens.

Est locus æternâ septus caligine noctis,

Vasta ruinosi quondam fundamina tecti, 140

Nunc torvi spelunca Phoni, Prodotaque bilinguis,

Effera quos uno peperit Discordia partu.

Hic inter cæmenta jacent præruptaque saxa,

Ossa inhumata virum, & trajecta cadavera ferro ;

Hic Dolus intortis semper sedet ater ocellis, 145

Jurgiaque, & stimulis armata Calumnia fauces,

Et Furor, atque viæ moriendi mille videntur,

Et Timor, exanguisque locum circumvolat Horror,

Perpetuoque leves per muta silentia Manes

Exululant, tellus & sanguine conscia stagnat. 150

Ipsi etiam pavidum latitant penetralibus antri

Et Phonos, & Prodotes, nulloque sequente per antrum,

Antrum horrens, scopulosum, atrum feralibus umbris

Diffugiunt fontes, & retrò lumina vortunt ;

Hos pugiles Romæ per sæcula longa fideles 155

* forsan — resolvens.

Evocat antistes Babylonius, atque ita fatur.
 Finibus occiduis circumfufum incolit æquor
 Gens exofa mihi, prudens natura negavit
 Indignam penitus noſtro conjungere mundo:
 Illuc, ſic jubeo, celeri contendite grefſu, 160
 Tartareoque leves difſentur pulvere in auras
 Et rex & pariter ſatrapæ, ſclerata propago,
 Et quotquot fidei caluere cupidine veræ
 Confilii focios adhibete, operifque miniſtros.
 Finierat, rigidi cupidè paruere gemelli. 165

Interea longo flectens curvamine cœlos
 Deſpicit æthereâ dominus qui fulgurat arce,
 Vanaque perverſæ ridet conamina turbæ,
 Atque ſui cauſam populi volet ipſe tueri.

Eſſe ferunt ſpatium, quâ diſtat ab Afide terra 170
 Fertilis Europe, & ſpectat Mareotidas undas;
 Hic turris poſita eſt Titanidos ardua Famæ
 Ærea, lata, fonans, rutilis vicinior aſtris
 Quàm ſuperimpoſitum vel Athos vel Pelion Oſſæ.
 Mille fores adituſque patent, totidemque fenestræ, 175
 Amplaque per tenues tranſlucent atria muros:

Excitat

Excitat hic varios plebs agglomerata fufurros;
 Qualiter instrepitant circum mulctralia bombis
 Agmina muscarum, aut texto per ovilia junco,
 Dum Canis æstivum cœli petit ardua culmen. 180
 Ipsa quidem summâ fedet ultrix matris in arce,
 Auribus innumeris cinctum caput eminet olli,
 Queis sonitum exiguum trahit, atque levissima captat
 Murmura, ab extremis patuli confinibus orbis.
 Nec tot, Aristoride fervator inique juvencæ 185
 Ifidos, immiti volvebas lumina vultu,
 Lumina non unquam tacito nutantia somno,
 Lumina subjectas late spectantia terras.
 Istis illa solet loca luce carentia sæpe
 Perlustrare, etiam radianti impervia soli: 190
 Millenisque loquax auditaque visaque linguis
 Cuilibet effundit temeraria, veraque mendax
 Nunc minuit, modo confictis sermonibus auget.
 Sed tamen à nostro meruisti carmine laudes
 Fama, bonum quo non aliud veracius ullum, 195
 Nobis digna cani, nec te memorasse pigebit
 Carmine tam longo, fervati scilicet Angli

Officiis

Officiis vaga diva tuis, tibi reddimus æqua.
 Te Deus, æternos motu qui temperat ignes,
 Fulmine præmisso alloquitur, terrâque tremante: 200
 Fama files? an te latet impia Papistarum
 Conjurata cohors in meque meosque Britannos
 Et nova sceptrigero cædes meditata Iâcobo?
 Nec plura, illa statim sensit mandata Tonantis,
 Et fatis ante fugax stridentes induit alas, 205
 Induit & variis exilia corpora plumis;
 Dextra tubam gestat Temesæo ex ære sonoram.
 Nec mora jam pennis cedentes remigat auras,
 Atque parum est cursu celeres prævertere nubes,
 Jam ventos, jam solis equos post terga reliquit: 210
 Et primo Angliacas solito de more per urbes
 Ambiguas voces, incertaque murmura spargit,
 Mox arguta dolos, & detestabile vulgat
 Proditionis opus, nec non facta horrida dictu,
 Authoresque addit sceleris, nec garrula cæcis 215
 Infidiis loca structa filet; stupuere relatis,
 Et pariter juvenes, pariter tremuere puellæ,
 Effoetique senes pariter, tantæque ruinæ

Sensus ad ætatem subito penetraverat omnem.

Attamen interea populi miserescit ab alto 220

Æthereus pater, & crudelibus obstitit ausis

Papicolûm; capti pœnas raptantur ad acres;

At pia thura Deo, & grati solvuntur honores;

Compita læta focis genialibus omnia fumant;

Turba choros juvenilis agit: Quintoque Novembris

Nulla dies toto occurrit celebratior anno. 226

Anno ætatis 17. In obitum * Præfulis Eliensis.

ADhuc madentes rore squalebant genæ,

Et sicca nondum lumina

Adhuc liquentis imbre turgebant falis,

Quem nuper effudi pius,

Dum mœsta charo iusta persolvi rogo 5

Wintoniensis Præfulis.

Cum centilinguis Fama (proh semper mali

Cladisque vera nuntia)

Spargit per urbes divitis Britanniaë,

Populosque Neptuno fatos, 10

Cessisse morti, & ferreis fororibus

Te generis humani decus,

* Nicholas Felton who died October 5. 1626.

Qui rex sacrorum illâ fuisti in insulâ

Quæ nomen Anguillæ tenet.

Tunc inquietum pectus irâ protinus 15

Ebulliebat fervidâ,

Tumulis potentem sæpe devovens deam:

Nec vota Naso in Ibida

Concepit alto diriora pectore,

Graiusque vates parcius 20

Turpem Lycambis execratus est dolum,

Sponsamque Neobolen suam.

At ecce diras ipse dum fundo graves,

Et imprecor neci necem,

Audisse tales videor attonitus sonos 25

Leni, sub aurâ, flamine:

Cæcos furores pone, pone vitream

Bilemque & irritas minas,

Quid temerè violas non nocenda numina,

Subitoque ad iras percita? 30

Non est, ut arbitraris elusus miser,

Mors atra Noctis filia,

Erebove patre creta, sive Erinnye,
 Vastove nata sub Chao:
 Ast illa cœlo missa stellato, Dei 35
 Messes ubique colligit;
 Animasque mole carneâ reconditas
 In lucem & auras evocat;
 Ut cum fugaces excitant Horæ diem
 Themidos Jovisque filiæ; 40
 Et sempiterni ducit ad vultus patris;
 At justa raptat impios
 Sub regna furvi luctuosa Tartari,
 Sedesque subterraneas.
 Hanc ut vocantem lætus audivi, cito 45
 Fœdum reliqui carcerem,
 Volatilesque faustus inter milites
 Ad astra sublimis feror:
 Vates ut olim raptus ad cœlum senex
 Auriga currus ignei. 50
 Non me Bootis terruere lucidi
 Sarraca tarda frigore, aut

Formidolosi Scorpionis brachia,

Non ensis Orion tuus.

Prætervolavi fulgidi solis globum,

55

Longéque sub pedibus deam

Vidi triformem, dum coërcebat suos

Frænis dracones aureis.

Erraticorum siderum per ordines,

Per lacteas vehor plagas,

60

Velocitatem sæpe miratus novam,

Donec nitentes ad fores

Ventum est Olympi, & regiam crySTALLINAM, &

Stratum smaragdis atrium.

Sed hic tacebo, nam quis effari queat

65

Oriundus humano patre

Amœnitates illius loci? mihi

Sat est in æternum frui.

Naturam non pati senium.

HE U quàm perpetuis erroribus acta fatiscit [fundis
Avia mens hominum, tenebrisque immerfa pro-

Oedipodioniam volvit sub pectore noctem!

Quæ vefana suis metiri facta deorum

Audet,

Audet, & incisas leges adamante perenni 5
 Assimilare suis, nulloque solubile sæclo
 Consilium fati perituris alligat horis.

Ergone marcescet fulcantibus obsita rugis
 Naturæ facies, & rerum publica mater
 Omniparum contracta uterum sterilescet ab ævo? 10
 Et se passa senem malè certis passibus ibit
 Sidereum tremebunda caput? num tetra vetustas
 Annorumque æterna fames, squalorque situsque
 Sidera vexabunt? an & infatiabile Tempus
 Esuriet Cœlum, rapietque in viscera patrem? 15
 Heu, potuitne suas imprudens Jupiter arces
 Hoc contra munisse nefas, & Temporis isto
 Exemisse malo, gyroque dedisse perennes?
 Ergo erit ut quandoque sono dilapsa tremendo
 Convexi tabulata ruant, atque obviu*s* ictu 20
 Stridat uterque polus, superâque ut Olympius aula
 Decidat, horribilisque reiectâ Gorgone Pallas;
 Qualis in Ægeam proles Junonia Lemnon
 Deturbata sacro cecidit de limine cœli?
 Tu quoque Phœbe tui casus imitabere nati 25

Præ-

Præcipiti curru, subitâque ferere ruinâ
 Pronus, & extinctâ fumabit lampade Nereus,
 Et dabit attonito feralia sibila ponto.

Tunc etiam aërei divulsis fedibus Hæmi
 Dissultabit apex, imoque allisa barathro 30
 Terrebunt Stygium dejecta Ceraunia Ditem,
 In superos quibus usus erat, fraternaue bella.

At pater omnipotens fundatis fortius astris
 Consuluit rerum summæ, certoque peregit
 Pondere fatorum lances, atque ordine summo 35
 Singula perpetuum jussit fervare tenorem.

Volvitur hinc lapsu mundi rota prima diurno;
 Raptat & ambitos fociâ vertigine cœlos.

Tardior haud solito Saturnus, & acer ut olim
 Fulmineum rutilat cristatâ casside Mavors. 40

Floridus æternùm Phœbus juvenile coruscat,
 Nec fovet effœtas loca per declivia terras

Devexo temone Deus; sed semper amicâ
 Luce potens eadem currit per signa rotarum.

Surgit odoratis pariter formosus ab Indis 45
 Æthereum pecus albenti qui cogit Olympo

Mane

Mane vocans, & ferus agens in pascua coeli,
 Temporis & gemino dispertit regna colore.
 Fulget, obitque vices alterno Delia cornu,
 Cæruleumque ignem paribus complectitur ulnis. 50
 Nec variant elementa fidem, solitoque fragore
 Lurida perculsas jaculantur fulmina rupes.
 Nec per inane furit leviori murmure Corus,
 Stringit & armiferos æquali horrore Gelonos
 Trux Aquilo, spiratque hyemem, nimbosque volutat.
 Utque solet, Siculi diverberat ima Pelori 56
 Rex maris, & raucâ circumstrepit æquora conchâ
 Oceani Tubicen, nec vastâ mole minorem
 Ægeona ferunt dorso Balearica cete.
 Sed neque Terra tibi sæcli vigor ille vetusti 60
 Priscus abest, servatque suum Narcissus odorem,
 Et puer ille suum tenet & puer ille decorem
 Phœbe tuusque & Cypri tuus, nec ditior olim
 Terra datum sceleri celavit montibus aurum
 Conscia, vel sub aquis gemmas. Sic denique in ævum
 Ibit cunctarum series justissima rerum, 66
 Donec flamma orbem populabitur ultima, latè

Circum-

Circumplexa polos, & vasti culmina coeli;
 Ingentique rogo flagrabit machina mundi.

De Idea Platonica quemadmodum Aristoteles
 intellexit.

DIcite sacrorum præfides nemorum deæ,
 Tuque O noveni perbeata numinis
 Memoria mater, quæque in immenso procul
 Antro recumbis otiosa Æternitas,
 Monumenta fervans, & ratas leges Jovis, 5
 Coelique fastos atque ephemeridas Deum,
 Quis ille primus cujus ex imagine
 Natura solers finxit humanum genus,
 Æternus, incorruptus, æquævus polo,
 Unusque & universus, exemplar Dei? 10
 Haud ille Palladis gemellus innubæ
 Interna proles infidet menti Jovis;
 Sed quamlibet natura sit communior,
 Tamen seorsùs extat ad morem unius,
 Et, mira, certo stringitur spatio loci; 15
 Seu sempiternus ille siderum comes
 Coeli pererrat ordines decemplicis,

Citimúmve terris incolit lunæ globum:
 Sive inter animas corpus adituras sedens
 Oblivioſas torpet ad Lethes aquas: 20
 Sive in remotâ forte terrarum plaga
 Incedit ingens hominis archetypus gigas,
 Et diis tremendus erigit celſum caput
 Atlante maior portitore ſiderum.
 Non cui profundum cæcitas lumen dedit 25
 Dircaus augur vidit hunc alto ſinu;
 Non hunc ſilenti nocte Plëiones nepos
 Vatum ſagaci præpes oſtendit choro;
 Non hunc ſacerdos novit Affyrius, licet
 Longos vetuſti commemoret atavos Nini, 30
 Priſcumque Belon, inclytumque Ofiridem.
 Non ille trino glorioſus nomine
 Ter magnus Hermes (ut ſit arcani ſciens)
 Talem reliquit Iſidis cultoribus.
 At tu perenne ruris Academi decus 35
 (Hæc monſtra ſi tu primus induxti ſcholis)
 Jam jam poetas urbis exules tuæ
 Revocabis, ipſe fabulator maximus,
 Aut inſtitutor ipſe migrabis foras. Ad

Ad Patrem.

NUNC mea Pierios cupiam per pectora fontes
 Irriguas torquere vias, totumque per ora
 Volvere laxatum gemino de vertice rivum;
 Ut tenues oblita sonos audacibus alis
 Surgat in officium venerandi Musa parentis. 5
 Hoc utcunque tibi gratum pater optime carmen
 Exiguum meditatur opus, nec novimus ipsi
 Aptiùs à nobis quæ possint munera donis
 Respondere tuis, quamvis nec maxima possint
 Respondere tuis, nedum ut par gratia donis 10
 Esse queat, vacuis quæ redditur arida verbis.
 Sed tamen hæc nostros ostendit pagina census,
 Et quod habemus opum chartâ numeravimus istâ,
 Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,
 Quas mihi semoto somni peperere sub antro, 15
 Et nemoris laureta sacri Parnassides umbræ.

Nec tu vatis opus divinum despice carmen,
 Quo nihil æthereos ortus, & femina coeli,
 Nil magis humanam commendat origine mentem,
 Sancta Promethææ retinens vestigia flammæ. 20

Carmen amant superi, tremebundaque Tartara carmen
 Ima ciere valet, divosque ligare profundos,
 Et triplici duros Manes adamante coercet.
 Carmine sepositi retegunt arcana futuri
 Phœbades, & tremulæ pallentes ora Sibyllæ; 25
 Carmina sacrificus sollennes pangit ad aras,
 Aurea seu sternit motantem cornua taurum;
 Seu cùm fata sagax fumantibus abdita fibris
 Consultit, & tepidis Parcam scrutatur in extis.
 Nos etiam patrium tunc cum repetemus Olympum, 30
 Æternæque moræ stabunt immobilis ævi,
 Ibimus auratis per cœli templa coronis,
 Dulcia suaviloquo fociantes carmina plectro,
 Astra quibus, geminique poli convexa sonabunt.
 Spiritus & rapidos qui circinat igneus orbes, 35
 Nunc quoque fidereis intercinit ipse choreis
 Immortale melos, & inenarrabile carmen;
 Torrida dum rutilus compescit sibila serpens,
 Demissoque ferox gladio mansuescit Orion;
 Stellarum nec sentit onus Maurusius Atlas. 40
 Carmina regales epulas ornare solebant,

Cum

Cum nondum luxus, vastæque immensa vorago
 Nota gulæ, & modico spumabat coena Lyæo.
 Tum de more sedens festa ad convivia vates
 Æsculeâ intonsos redimitus ab arbore crines, 45
 Heroumque actus, imitandaque gesta canebat,
 Et chaos, & positi latè fundamina mundi,
 Reptantesque deos, & alentes numina glandes,
 Et nondum Ætneo quæsitum fulmen ab antro.
 Denique quid vocis modulamen inane juvabit, 50
 Verborum sensusque vacans, numerique loquacis?
 Silvestres decet iste choros, non Orphea cantus,
 Qui tenuit fluvios & quercubus addidit aures
 Carmine, non citharâ, simulachraque functa canendo
 Compulit in lacrymas; habet has à carmine laudes. 55

Nec tu perge precor sacras contemnere Musas,
 Nec vanas inopesque puta, quarum ipse peritus
 Munere, mille sonos numeros componis ad aptos,
 Millibus & vocem modulis variare canoram
 Doctus, Arionii meritò sis nominis hæres. 60
 Nunc tibi quid mirum, si me genuisse poëtam
 Contigerit, charo si tam propè sanguine juncti

Cognatas

Cognatas artes, studiumque affine sequamur?
 Ipse volens Phœbus se dispertire duobus,
 Altera dona mihi, dedit altera dona parenti, 65
 Dividuumque Deum genitorque puerque tenemus.

Tu tamen ut simules teneras odisse Camœnas,
 Non odisse reor, neque enim, pater, ire jubebas
 Quà via lata patet, quà pronior area lucri,
 Certaue condendi fulget spes aurea nummi: 70
 Nec rapis ad leges, malè custoditaue gentis
 Jura, nec infulsis damnas clamoribus aures.

Sed magis excultam cupiens ditescere mentem,
 Me procul urbano strepitu, secessibus altis
 Abductum Aoniæ jucunda per otia ripæ 75
 Phœbæo lateri comitem finis ire beatum.

Officium chari taceo commune parentis,
 Me poscunt majora, tuo pater optime sumptu
 Cùm mihi Romuleæ patuit facundia linguæ,
 Et Latii veneres, & quæ Jovis ora decebant 80
 Grandia magniloquis elata vocabula Graiis,
 Addere suasisti quos jactat Gallia flores,
 Et quam degeneri novus Italus ore loquelam

Fundit,

Fundit, barbaricos testatus voce tumultus,
 Quæque Palæstinus loquitur mysteria vates. 85
 Denique quicquid habet coelum, subjectaque coelo
 Terra parens, terræque & coelo interfluus aer,
 Quicquid & unda tegit, pontique agitabile marmor,
 Per te nosse licet, per te, si nosse libebit.
 Dimotâque venit spectanda scientia nube, 90
 Nudaque conspicuos inclinat ad oscula vultus,
 Ni fugisse velim, ni sit libâsse molestum.

I nunc, confer opes quisquis malefanus avitas
 Austriaci gazas, Perüanaque regna præoptas.
 Quæ potuit majora pater tribuisse, vel ipse 95
 Jupiter, excepto, donâset ut omnia, coelo?
 Non potiora dedit, quamvis & tuta fuissent,
 Publica qui juveni commisit lumina nato
 Atque Hyperionios currus, & fræna diei,
 Et circum undantem radiatâ luce tiaram. 100

Ergo ego jam doctæ pars quamlibet ima catervæ
 Victrices hederas inter, laurosque sedebo,
 Jamque nec obscurus populo miscebor inertî,
 Vitabuntque oculos vestigia nostra profanos.

Este

Este procul vigiles curæ, procul este querelæ, 105
 Invidiæque acies transverso tortilis hirquo,
 Sæva nec anguiferos extende calumnia rictus;
 In me triste nihil foedissima turba potestis,
 Nec vestri sum juris ego; securaque tutus
 Pectora, vipereo gradiar sublimis ab ictu. 110

At tibi, chare pater, postquam non æqua merenti
 Posse referre datur, nec dona rependere factis,
 Sit memorâsse fatis, repetitaque munera grato
 Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus, 115
 Si modo perpetuos sperare audebitis annos,
 Et domini superesse rogo, lucemque tueri,
 Nec spisso rapient oblivia nigra sub Orco,
 Forsitan has laudes, decantatumque parentis
 Nomen, ad exemplum, fero servabitis ævo. 120

P S A L. CXIV.

Ισραὴλ ὅτε παῖδες, ὅτ' ἀγλαὰ φύλ' Ἰακώβ
 Ἀιγύπτιον λίπε δῆμον, ἀπεχθέα, βαρβαρόφωνον,
 Δὴ τότε μένον ἔλω ὅσιον γένθ' ἦες Ἰᾷδα.
 Ἐν δὲ θεὸς λαοῖσι μέγα κρείων βασίλευεν.

Εἶδε

Εἶδε καὶ ἐντροπάδῳ φύγαδ' ἐρρώησε θάλασσα 5
 Κύματι εἰλυμένη ῥοθίῳ, ὅδ' αἶρ' ἐσυφελίχθη
 Ἰερὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγῶν.

Ἐκ δ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
 ὧς κειοὶ σφειγόνῃες εὐτραφερῶ ἐν ἀλῶϊ.

Βαιοτέραι δ' ἅμα πάσαι ἀνασκίρτησαν ἐρείπναι, 10
 Ὅϊα παρὰ σύειγι φίλῃ ὑπὸ μητέρι ἄρνες.

Τίπτε σύγ' αἰνὰ θάλασσα πέλωρ φύγαδ' ἐρρώησας
 Κύματι εἰλυμένη ῥοθίῳ; τί δ' αἶρ' ἐσυφελίχθης

Ἰερὸς Ἰορδάνη ποτὶ ἀργυροειδέα πηγῶν;
 Τίπτε ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέεσθε 15

ὧς κειοὶ σφειγόνῃες εὐτραφερῶ ἐν ἀλῶϊ;
 Βαιοτέραι τί δ' αἶρ' ὑμεῖς ἀνασκίρτησατ' ἐρείπναι,

Ὅϊα παρὰ σύειγι φίλῃ ὑπὸ μητέρι ἄρνες;
 Σείεο γαῖα τρέεσα θεὸν μεγάλ' ἐκτυπέοντα

Γαῖα θεὸν τρέεσ' ὑπατον σέβας Ἰουακίδαο, 20
 Ὅς τε καὶ ἐκ σπιλάδων ποταμὸς χέει μορμύροντας,

Κρήνῳτ' αἰναὸν πέτρης ἀπὸ δακρυόεσσης.

Philosophus ad regem quendam, qui eum ignotum &
 infontem inter reos forte captum infcius damnaverat,
 τῶ ἐπὶ θανάτῳ πορευόμενῳ hæc subito misit.

ὦ ἀνα εἰ ὀλέσης με τ' ἐννομον, εἰδέτιν' ἀνδρῶν
 Δεινὸν ὅλως δρᾶσαντα, σοφώτατον ἴδι κάεζων

Ῥηϊδίως ἀφέλοιο, τὸ δ' ὕστερον αὖθι νοήσεις,

* ΜαΨιδίως δ' ἄρ' ἔπειτα τεὸν πρὸς θυμόν ὀδυρῆ,

Τοιὸν δ' ἐκ πόλιος περιώνυμον ἄλκαρ ὀλέσας.

† In effigiei ejus Sculptorem.

Ἀμαθεῖ γεγράφθαι χεὶρ τιώδε μὲν εἰκόνα

Φαίης τάχ' ἄν, πρὸς εἶδός αὐτοφυὲς βλέπων.

Τὸν δ' ἐνλυπωτὸν ἐκ ἐπιγνότες φίλοι

Γελαῖτε φαύλῃ δυσμίμημα ζωγράφει.

Ad Salsillum Poetam Romanum ægrotantem.

SCAZONTES.

O Musa gressum quæ volens trahis claudum,

Vulcanioque tarda gaudes incessu,

Nec fentis illud in loco minus gratum,

Quàm cùm decentes flava Dæiope furas

Alternat aureum ante Junonis lectum,

Adesdum & hæc s'is verba pauca Salsillo

Refer, Camœna nostra cui tantum est cordi,

Quamque ille magnis prætulit immeritò divis.

Hæc ergo alumnus ille Londini Milto,

* ΜαΨ αὐτως δ' ἄρ' ἔπειτα χεῖρ μάλα πολλὸν ὀδυρῆ,
Τοιὸν δ' ἐκ πόλεως — Edit. 1645.

† Added in the Edition of 1673.

Diebus hisce qui suum linquens nidum 10
 Polique tractum, (pessimus ubi ventorum,
 Infanientis impotensque pulmonis
 Pernix anhela sub Jove exercet flabra)
 Venit feraces Itali soli ad glebas,
 Visum superbâ cognitas urbes famâ 15
 Virofque doctæque indolem juventutis,
 Tibi optat idem hic fausta multa Salsille,
 Habitumque fesso corpori penitus sanum;
 Cui nunc profunda bilis infestat renes,
 Præcordiisque fixa damnosum spirat. 20
 Nec id pepercit impia quòd tu Romano
 Tam cultus ore Lesbium condis melos.
 O dulce divûm munus, O salus Hebes
 Germana! Tuque Phœbe morborum terror
 Pythone cæso, sive tu magis Pæan 25
 Libenter audis, hic tuus sacerdos est.
 Querceta Fauni, vosque rore vinoso
 Colles benigni, mitis Evandri sedes,
 Siquid salubre vallibus frondet vestris,
 Levamen ægro ferte certatim vati. 30

Sic ille charis redditus rursùm Musis
 Vicina dulci prata mulcebit cantu.
 Ipse inter atros emirabitur lucos
 Numa, ubi beatum degit otium æternum,
 Suam reclivis semper Ægeriam spectans. 35
 Tumidusque & ipse Tiberis hinc delinitus
 Spei favebit annuæ colonorum :
 Nec in sepulchris ibit obfessum reges
 Nimiùm sinistro laxus irruens loro :
 Sed fræna melius temperabit undarum, 40
 Adusque curvi falsa regna Portumni.

M A N-

M A N S U S.

Joannes Baptista Mansus Marchio Villensis, vir ingenii laude, tum litterarum studio, nec non & bellica virtute apud Italos clarus in primis est. Ad quem Torquati Tassi dialogus extat de Amicitia scriptus; erat enim Tassi amicissimus; ab quo etiam inter Campaniæ principes celebratur, in illo poemate cui titulus Gerusalemme conquistata, lib. 20.

Fra cavalier magnanimi, è cortesi

Risplende il Manfo -----

Is authorem Neapoli commorantem summâ benevolentia profecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille antequam ab ea urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.

HÆC quoque Manse tuæ meditantur carmina laudi
 Pierides, tibi Manse choro notissime Phoebi,
 Quandoquidem ille alium haud æquo est dignatus ho-
 Post Galli cineres, & Mecænatis Hetrusci. [nore,
 Tu quoque, si nostræ tantum valet aura Camœnæ, 5
 Victrices hederas inter, laurosque fedebis.
 Te pridem magno felix concordia Tasso
 Junxit, & æternis inscripsit nomina chartis.

Mox

Mox tibi dulciloquum non infcia Musa Marinum
 Tradidit, ille tuum dici se gaudet alumnum, 10
 Dum canit Affyrios divum proluxus amores;
 Mollis & Aufonias stupefecit carmine nymphas.
 Ille itidem moriens tibi soli debita vates
 Ossa tibi soli, supremaque vota reliquit.
 Nec manes pietas tua chara fefellit amici, 15
 Vidimus arridentem operoso ex ære poetam.
 Nec fatis hoc visum est in utrumque, & nec pia cessant
 Officia in tumulo, cupis integros rapere Orco,
 Quà potes, atque avidas Parcarum eludere leges:
 Amborum genus, & varia sub sorte peractam 20
 Describis vitam, moresque, & dona Minervæ;
 Æmulus illius Mycalen qui natus ad altam
 Rettulit Æolii vitam facundus Homeri.
 Ergo ego te Clius & magni nomine Phœbi,
 Manse pater, jubeo longum salvere per ævum 25
 Missus Hyperboreo juvenis peregrinus ab axe.
 Nec tu longinquam bonus aspernabare Musam,
 Quæ nuper gelidâ vix enutrita sub Arcto
 Imprudens Italas ausa est volitare per urbes.

Nos

Nos etiam in nostro modulantes flumine cygnos 30
 Credimus obscuras noctis sensisse per umbras,
 Quà Thamesis late puris argenteus urnis
 Oceani glaucos perfundit gurgite crines.
 Quin & in has quondam pervenit Tityrus oras.
 Sed neque nos genus incultum, nec inutile Phœbo, 35
 Quà plaga septeno mundi fulcata Trione
 Brumalem patitur longâ sub nocte Boöten.
 Nos etiam colimus Phœbum, nos munera Phœbo
 Flaventes spicas, & lutea mala canistris,
 Halantemque crocum (perhibet nisi vana vetustas) 40
 Misimus, & lectas Druidum de gente choreas.
 (Gens Druides antiqua sacris operata deorum
 Heroum laudes imitandaque gesta canebant)
 Hinc quoties festo cingunt altaria cantu
 Delo in herbosâ Graiæ de more puellæ 45
 Carminibus lætis memorant Corinœida Loxo,
 Fatidicamque Upin, cum flavicomâ Hecaërge,
 Nuda Caledonio variatas pectora fuco.
 Fortunate senex, ergo quacunque per orbem
 Torquati decus, & nomen celebrabitur ingens, 50
 Claraque

Claraque perpetui succrescet fama Marini,
 Tu quoque in ora frequens venies plausumque virorum,
 Et parili carpes iter immortale volatu.
 Dicetur tum sponte tuos habitasse penates
 Cynthius, & famulas venisse ad limina Musas: 55
 At non sponte domum tamen idem, & regis adivit
 Rura Pheretiadae coelo fugitivus Apollo;
 Ille licet magnum Alciden suscepit hospes;
 Tantum ubi clamoros placuit vitare bubulcos,
 Nobile mansueti cessit Chironis in antrum, 60
 Irriguos inter saltus frondosaeque tecta
 Peneium prope rivum: ibi saepe sub ilice nigrâ
 Ad citharæ strepitum blandâ prece victus amici
 Exilii duros lenibat voce labores.
 Tum neque ripa suo, barathro nec fixa sub imo 65
 Saxa stetero loco, nutat Trachinia rupes,
 Nec sentit solitas, immania pondera, silvas,
 Emotæque suis properant de collibus orni,
 Mulcenturque novo maculosi carmine lynces.
 Diis dilecte senex, te Jupiter æquus oportet 70
 Nascentem, & miti lustrarit lumine Phœbus,
 Atlantisque

Atlantisque nepos ; neque enim nisi charus ab ortu
 Diis superis poterit magno favisse poetæ.
 Hinc longæva tibi lento sub flore senectus
 Vernat, & Æsonios lucratur vivida fusos, 75
 Nondum deciduos servans tibi frontis honores,
 Ingeniumque vicens, & adultum mentis acumen.
 O mihi si mea fors talem concedat amicum
 Phœbæos decorasse viros qui tam bene nôrit,
 Si quando indigenas revocabo in carmina reges, 80
 Arturumque etiam sub terris bella moventem ;
 Aut dicam invictæ sociali foedere mensæ
 Magnanimos Heroas, & (O modo spiritus adsit)
 Frangam Saxonicas Britonum sub Marte phalanges.
 Tandem ubi non tacitæ permenfus tempora vitæ, 85
 Annorumque satur cineri sua jura relinquam,
 Ille mihi lecto madidis astaret ocellis,
 Astanti fat erit si dicam sim tibi curæ ;
 Ille meos artus liventi morte solutos
 Curaret parva componi molliter urna. 90
 Forsitan & nostros ducat de marmore vultus,
 Neçtens aut Paphia myrti aut Parnasside lauri

Fronde comas, at ego secura pace quiescam.
 Tum quoque, si qua fides, si præmia certa bonorum,
 Ipse ego cælicolûm semotus in æthera divûm, 95
 Quò labor & mens pura vehunt, atque ignea virtus,
 Secreti hæc aliqua mundi de parte videbo
 (Quantum fata sinunt) & tota mente serenûm
 Ridens purpureo suffundar lumine vultus,
 Et simul æthereo plaudam mihi lætus Olympo. 100

E P I T A P H I U M D A M O N I S.

A R G U M E N T U M.

Thyrsis & Damon ejusdem viciniae pastores, eadem studia sequuti à pueritiâ amici erant, ut qui plurimum. Thyrsis animi causâ profectus peregrè de obitu Damonis nuncium accepit. Domum postea reversus, & rem ita esse * comperto, se, suamque solitudinem hoc carmine deplorat. Damonis autem sub personâ hîc intelligitur Carolus Deodatus ex urbe Hetruriæ Luca paterno genere oriundus, cætera Anglus; ingenio, doctrinâ, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius.

Himerides nymphæ (nam vos & Daphnin & Hylan,
 Et plorata diu meministis fata Bionis)

Dicite Sicelicum Thamesina per oppida carmen:

* comperiens Edit. Fenton.

Quas miser effudit voces, quæ murmura Thyrsis,
 Et quibus assiduis exercuit antra querelis, 5
 Fluminaque, fontesque vagos, nemorumque recessus,
 Dum sibi præreptum queritur Damona, neque altam
 Luctibus exemit noctem loca sola pererrans.

Et jam bis viridi surgebat culmus arista,
 Et totidem flavas numerabant horrea messes, 10
 Ex quo summa dies tulerat Damona sub umbras,
 Nec dum aderat Thyrsis; pastorem scilicet illum
 Dulcis amor Musæ Thusca retinebat in urbe.

Ast ubi mens expleta domum, pecorisque relictæ
 Cura vocat, simul assuetâ seditque sub ulmo, 15
 Tum verò amissum tum denique sentit amicum,
 Coepit & immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat, agni.
 Hei mihi! quæ terris, quæ dicam numina cœlo,
 Postquam te immiti rapuerunt funere Damon! 20
 Siccine nos linqvis, tua sic sine nomine virtus
 Ibit, & obscuris numero fociabitur umbris?
 At non ille, animas virgâ qui dividit aureâ,
 Ista velit, dignumque tui te ducat in agmen,

Ignavumque procul pecus arceat omne silentum. 25

Ite domum impasti, domino jam non vacat, agni.
 Quicquid erit, certè nisi me lupo antè videbit,
 Indeplorato non comminuere sepulchro,
 Constabitque tuus tibi honos, longumque vigebit
 Inter pastores: Illi tibi vota secundo 30
 Solvere post Daphnin, post Daphnin dicere laudes
 Gaudebunt, dum rura Pales, dum Faunus amabit:
 Si quid id est, priscamque fidem coluisse, piúmque,
 Palladiásque artes, fociúmque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni. 35
 Hæc tibi certa manent, tibi erunt hæc præmia Damon,
 At mihi quid tandem fiet modò? quis mihi fidus
 Hærebit lateri comes, ut tu sæpe solebas
 Frigoribus duris, & per loca foeta pruinis,
 Aut rapido sub sole, siti morientibus herbis? 40
 Sive opus in magnos fuit eminùs ire leones,
 Aut avidos terrere lupos præsepibus altis;
 Quis fando sopire diem, cantuque solebit?

Ite domum impasti, domino jam non vacat, agni.
 Pectora cui credam? quis me lenire docebit 45

Mordaces

Mordaces curas, quis longam fallere noctem
 Dulcibus alloquiis, grato cùm sibilat igni
 Molle pyrum, & nucibus strepitat focus, at malus auster
 Miscet cuncta foris, & desuper intonat ulmo?

Ite domum impasti, domino jam non vacat, agni. 50
 Aut æstate, dies medio dum vertitur axe,
 Cum Pan æsculeâ somnum capit abditus umbrâ,
 Et repetunt sub aquis sibi nota sedilia nymphæ,
 Pastoresque latent, stertit sub sepe colonus,
 Quis mihi blanditiâsque tuas, quis tum mihi risus, 55
 Cecropiosque sales referet, cultosque lepores?

Ite domum impasti, domino jam non vacat, agni.
 At jam solus agros, jam pascua solus oberro,
 Sicubi ramosæ densantur vallibus umbræ,
 Hic ferum expecto, supra caput imber & Eurus 60
 Triste sonant, fractæque agitata crepuscula sylvæ.

Ite domum impasti, domino jam non vacat, agni.
 Heu quam culta mihi prius arva procacibus herbis
 Involvuntur, & ipsa situ seges alta fatiscit!
 Innuba neglecto marcescit & uva racemo, 65
 Nec myrtetâ juvant; ovium quoque tædet, at illæ

Moerent,

Moerent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.

Tityrus ad corylos vocat, Alphefibœus ad ornos,

Ad falices Aegon, ad flumina pulcher Amyntas, 70

Hic gelidi fontes, hic illita gramina musco,

Hic Zephyri, hic placidas interstrepit arbutus undas ;

Ista canunt furdo, frutices ego nactus abibam.

Ite domum impasti, domino jam non vacat, agni.

Mopsus ad hæc, nam me redeuntem forte notarat, 75

(Et callebat avium linguas, & sidera Mopsus)

Thyrsi quid hoc? dixit, quæ te coquit improba bilis?

Aut te perdit amor, aut te malè fascinat astrum,

Saturni grave sæpe fuit pastoribus astrum,

Intimaque obliquo figit præcordia plumbo. 80

Ite domum impasti, domino jam non vacat, agni.

Mirantur nymphæ, & quid te Thyrsi futurum est?

Quid tibi vis? aiunt, non hæc solet esse juventæ

Nubila frons, oculique truces, vultusque severi,

Illa choros, lususque leves, & semper amorem 85

Jure petit, bis ille miser qui ferus amavit.

Ite domum impasti, domino jam non vacat, agni.

Venit

Venit Hyas, Dryopéque, & filia Baucidis Aegle
 Docta modos, citharæque sciens, sed perdita fastu,
 Venit Idumanii Chloris vicina fluenti; 90

Nil me blanditiæ, nil me solantia verba,
 Nil me, si quid adest, movet, aut spes ulla futuri.

Ite domum impasti, domino jam non vacat, agni.
 Hei mihi quam similes ludunt per prata juvenci,
 Omnes unanimi secum sibi lege sodales, 95

Nec magis hunc alio quisquam fecernit amicum
 De grege, sic densi veniunt ad pabula thoes,
 Inque vicem hirsuti paribus junguntur onagri;
 Lex eadem pelagi, deserto in littore Proteus

Agmina phocarum numerat, vilisque volucrum 100

Passer habet semper quicum sit, & omnia circum
 Farra libens volitet, serò sua tecta revisens,
 Quem si fors letho objecit, seu milvus adunco
 Fata tulit rostro, seu stravit arundine fossor,
 Protinus ille alium focio petit inde volatu. 105

Nos durum genus, & diris exercita fatis
 Gens homines aliena animis, & pectore discors,
 Vix sibi quisque parem de millibus invenit unum,

Aut

Aut si fors dederit tandem non aspera votis,
 Illum inopina dies quâ non speraveris horâ 110
 Surripit, æternum linquens in sæcula damnum.

Ite domum impasti, domino jam non vacat, agni.
 Heu quis me ignotas traxit vagus error in oras
 Ire per aëreas rupes, Alpemque nivofam!
 Ecquid erat tanti Romam vidisse sepultam, 115
 (Quamvis illa foret, qualem dum viferet olim,
 Tityrus ipse suas & oves & rura reliquit;)
 Ut te tam dulci possem caruisse sodale,
 Possem tot maria alta, tot interponere montes,
 Tot sylvas, tot saxa tibi, fluviosque sonantes! 120
 Ah certè extremum licuisset tangere dextram,
 Et bene compositos placidè morientis ocellos,
 Et dixisse vale, nostri memor ibis ad astra.

Ite domum impasti, domino jam non vacat, agni.
 Quamquam etiam vestri nunquam meminisse pigebit,
 Pastores Thufci, Musis operata juvenus, 126
 Hic Charis, atque Lepos; & Thuscus tu quoque Damon,
 Antiquâ genus unde petis Lucumonis ab urbe.
 O ego quantus eram, gelidi cum stratus ad Arni

Murmura,

Murmura, populeumque nemus, quàm mollior herba,
 Carpere nunc violas, nunc summas carpere myrtos, 131

Et potui Lycidæ certantem audire Menalcam.

Ipse etiam tentare ausus sum, nec puto multum

Displicui, nam sunt & apud me munera vestra

Fiscellæ, calathique, & cerea vincla cicutæ, 135

Quin & nostra suas docuerunt nomina fagos

Et Datis, & Francinus, erant & vocibus ambo

Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat, agni.

Hæc mihi tum læto dictabat roscida luna, 140

Dum solus teneros claudebam cratibus hœdos.

Ah quoties dixi, cùm te cinis ater habebat,

Nunc canit, aut lepori nunc tendit retia Damon,

Vimina nunc texit, varios sibi quod sit in usus!

Et quæ tum facili sperabam mente futura 145

Arripui voto levis, & præsentia finxi,

Heus bone numquid agis? nisi te quid forte retardat,

Imus? & argutâ paulum recubamus in umbrâ,

Aut ad aquas Colni, aut ubi jugera Cassibelauni?

Tu mihi percurres medicos, tua gramina, succos, 150

Helleborúmque, humilésq; crocos, foliúmque hyacinthi,
Quasque habet ista palus herbas, artesque medentúm.

Ah pereant herbæ, pereant artesque medentúm,
Gramina, postquam ipsi nil profecere magistro.

Ipse etiam, nam nescio quid mihi grande sonabat 155
Fistula, ab undecimâ jam lux est altera nocte,

Et tum forte novis admôram labra cicutis,
Diffiluere tamen ruptâ compage, nec ultra

Ferre graves potuere sonos, dubito quoque ne sim
Turgidulus, tamen & referam, vos cedite sylvæ. 160

Ite domum impasti, domino jam non vacat, agni.

Ipse ego Dardanias Rutupina per æquora puppes
Dicam, & Pandrasidos regnum vetus Inogeniæ,

Frennúmque Arvigarúmque duces, priscúmque Belinum,
Et tandem Armoricos Britonum sub lege colonos; 165

Tum gravidam Arturo fatali fraude Iögernen,
Mendaces vultus, assumptaque Gorlöis arma,

Merlini dolus. O mihi tum si vita superfit,
Tu procul annosa pendebris fistula pinu

Multùm oblita mihi, aut patriis mutata Camoenis 170
Brittonicum strides, quid enim? omnia non licet uni

Non

Non sperâsse uni licet omnia, mi satis ampla
 Merces, & mihi grande decus (sim ignotus in ævum
 Tum licet, externo penitusque inglorius orbi)
 Si me flava comas legat Ufa, & potor Alauni, ¹⁷⁵
 Vorticibusque frequens Abra, & nemus omne Treantæ,
 Et Thamesis meus ante omnes, & fusca metallis
 Tamara, & extremis me discant Orcades undis.
 Ite domum impasti, domino jam non vacat, agni.
 Hæc tibi servabam lentâ sub cortice lauri, ¹⁸⁰
 Hæc, & plura simul, tum quæ mihi pocula Mansus,
 Mansus Chalcidicæ non ultima gloria ripæ,
 Bina dedit, mirum artis opus, mirandus & ipse,
 Et circum gemino cælaverat argumento:
 In medio rubri maris unda, & odoriferum ver, ¹⁸⁵
 Littora longa Arabum, & sudantes balsama sylvæ,
 Has inter Phoenix divina avis, unica terris
 Cæruleum fulgens diversicoloribus alis
 Auroram vitreis surgentem respicit undis.
 Parte alia polus omnipatens, & magnus Olympus, ¹⁹⁰
 Quis putet? hic quoque Amor, pictæq; in nube pharetræ,
 Arma corusca faces, & spicula tincta pyropo;

Nec tenues animas, pectúsque ignobile vulgi
 Hinc ferit, at circùm flammantia lumina torquens
 Semper in erectum spargit sua tela per orbes 195
 Impiger, & pronos nunquam collimat ad ictus,
 Hinc mentes ardere sacræ, formæque deorum.

Tu quoque in his, nec me fallit spes lubrica, Damon,
 Tu quoque in his certè es, nam quò tua dulcis abiret
 Sanctáque simplicitas, nam quò tua candida virtus? 200
 Nec te Lethæo fas quæsisse sub orco,
 Nec tibi conveniunt lacrymæ, nec flebimus ultrà,
 Ite procul lacrymæ, purum colit æthera Damon,
 Æthera purus habet, pluvium pede reppulit arcum;
 Heroúmque animas inter, divósque perennes, 205
 Æthereos haurit latices & gaudia potat
 Ore sacro. Quin tu coeli post jura recepta
 Dexter ades, placidúsque fave quicumque vocaris,
 Seu tu noster eris Damon, sive æquior audis
 Diodotus, quo te divino nomine cuncti 210
 Coelicolæ nôrint, sylvisque vocabere Damon.
 Quòd tibi purpureus pudor, & sine labe juvenus
 Grata fuit, quòd nulla tori libata voluptas,

En

En etiam tibi virginei servantur honores;
 Ipse caput nitidum cinctus rutilante corona, ²¹⁵
 Lætâque frondentis gestans umbracula palmæ
 Æternum perages immortales hymenæos;
 Cantus ubi, choreisque furit lyra mista beatis,
 Festa Sionæo bacchantur & Orgia thyrsos.

Jan. 23. 1646.

Ad JOANNEM ROUSIUM Oxoniensis Academiae
 Bibliothecarium.

De libro Poematum amisso, quem ille sibi denuo mit-
 ti postulabat, ut cum aliis nostris in Bibliotheca
 publica reponeret, Ode.

Strophe 1.

GEmelle cultu simplici gaudens liber,
 Fronde licet geminâ,
 Munditiêque nitens non operosâ,
 Quam manus attulit
 Juvenilis olim, ⁵
 Sedula tamen haud nimii poetæ;
 Dum vagus Aufonias nunc per umbras,
 Nunc Britannica per vireta lufit

Infons

Infons populi, barbitóque devius
 Indulfit patrio, mox itidem pectine Daunio 10
 Longinquum intonuit melos
 Vicinis, & humum vix tetigit pede;

Antistrophe.

Quis te parve liber, quis te fratribus
 Subduxit reliquis dolo?
 Cum tu missus ab urbe,
 Docto jugiter obsecrante amico, 15
 Illustre tendebas iter
 Thamesis ad incunabula
 Cærulei patris,
 Fontes ubi limpidi
 Aonidum, thyasusque facer 20
 Orbi notus per immensos
 Temporum lapsus redeunte cœlo,
 Celeberque futurus in ævum;

Strophe 2.

Modò quis deus, aut editus deo 25
 Pristinam gentis miseratus indolem
 (Si fatis noxas luimus priores,

Mollique

Mollique luxu degener otium)
 Tollat nefandos civium tumultus,
 Almaque revocet studia sanctus, 30
 Et relegatas sine sede Mufas
 Jam penè totis finibus Angligenùm;
 Immundasque volucres
 Unguibus imminentes
 Figat Apollineâ pharetrâ, 35
 Phinéamque abigat pestem procul amne Pegaseo.

Antistrophe.

Quin tu, libelle, nuntii licet malâ
 Fide, vel oscitantia
 Semel erraveris agmine fratrum,
 Seu quis te teneat specus, 40
 Seu qua te latebra, forsan unde vili
 Callo tereris institoris infulsi,
 Lætare felix, en iterum tibi
 Spes nova fulget posse profundam
 Fugere Lethen, vehique superam 45
 In Jovis aulam remige pennâ;

Strophe

Strophe 3.

Nam te Roüsius fui
 Optat peculi, numeróque iusto
 Sibi pollicitum queritur abesse,
 Rogatque venias ille cuius inclyta
 Sunt data virum monumenta curæ:
 Téque adytis etiam sacris
 Voluit reponi, quibus & ipse præsidet
 Æternorum operum custos fidelis,
 Quæstorque gazæ nobilioris, 55
 Quàm cui præfuit Iön
 Clarus Erechtheides
 Opulenta dei per templa parentis
 Fulvosque tripodas, donaque Delphica,
 Ion Actæâ genitus Creusâ. 60

Antistrophe.

Ergo tu visere lucos
 Musarum ibis amœnos,
 Diamque Phoebi rursus ibis in domum,
 Oxoniâ quam valle colit
 Delo posthabitâ, 65

Bifidóque

Bifidóque Parnassi jugo:

Ibis honestus,

Postquam egregiam tu quoque sortem

Nactus abis, dextri prece sollicitatus amici.

Illic legéris inter alta nomina

70

Authorum, Graiæ simul & Latinæ

Antiqua gentis lumina, & verum decus.

Epodos.

Vos tandem haud vacui mei labores,

Quicquid hoc sterile fudit ingenium,

Jam ferò placidam sperare jubeo

75

Perfunctam invidiâ requiem, sedesque beatas

Quas bonus Hermes

Et tutela dabit solers Roûsi,

Quo neque lingua procax vulgi penetrabit, atque longè

Turba legentum prava faceffet;

80

At ultimi nepotes,

Et cordatior ætas

Judicia rebus æquiora forsitan

Adhibebit integro sinu.

Tum livore sepulto,

85

Si quid meremur sana posteritas sciet
Roüfio favente.

Ode tribus constat Strophis, totidémque Antistrophis, unâ demum Epodo clausis, quas, tametsi omnes nec versuum numero, nec certis ubique colis exactè respondeant, ita tamen secuimus, commodè legendi potiùs, quàm ad antiquos concinendi modos rationem spectantes. Alioquin hoc genus rectiùs fortasse dici monostrophicum debuerat. Metra partim sunt *κατὰ χέσιν*, partim *ἀπολελυμένα*. Phaleucia quæ sunt, Spondæum tertio loco bis admittunt, quod idem in secundo loco Catullus ad libitum fecit.

* Ad CHRISTINAM Suecorum Reginam nomine Cromwelli.

Bellipotens Virgo, septem Regina Trionum,
Christina, Arctoi lucida stella poli,
Cernis quas merui dura sub casside rugas,
Utque senex armis impiger ora tero;
Invia fatorum dum per vestigia nitor, 5
Exequor et populi fortia jussa manu.
Ast tibi submittit frontem reverentior umbra;
Nec sunt hi vultus Regibus usque truces.

* These verses were sent to Christina Queen of Sweden with Cromwell's picture, and are by some ascribed to Andrew Marvel, as by others to Milton: but I should rather think they were Milton's, being more within his province as Latin Secretary.

An

An INDEX of the less common words occasionally explained and illustrated in the Notes.

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